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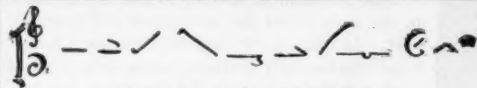
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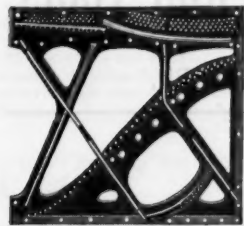
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IN our last issue Mr. Otto Floersheim, the Berlin editor of THE MUSICAL COURIER, made extended reference to Edgar Tinel's "St. Francis." The work was performed for the first time in this country last week by Mr. Damrosch and the Oratorio Society. An extended review of its merits will be found elsewhere. Mr. Floersheim's weekly letters are of great interest, touching, as they do, upon all the vital art topics in the German Capital.

THE London "Keyboard," a wide awake and bright monthly devoted to the interests of the piano playing, contained in its March issue the following appreciative bit of criticism, for which thanks is returned:

The Christmas number of THE MUSICAL COURIER, of New York, is also equally corroborative of our initial remarks as to the remarkable enterprise and ability displayed by the musical press of the New World. If our readers can picture to themselves an issue of a weekly musical paper of the size of our "Graphic," with 100 pages crammed with instructive and entertaining matter, thickly besprinkled with excellent portraits, they will be in a position to form an approximately correct idea of the Christmas issue of that credit to fin de siècle musical journalism, THE MUSICAL COURIER, of New York.

THE "Evening Post" last Saturday contained the following:

THE MUSICAL COURIER has added a comic department to its many other attractions. The first instalment is brief but delicious: "The next generation will smile at us for tolerating Liszt's trashy rhapsodies when a man named Brahms has given to the world two such wonderful rhapsodies as the ones in B and G minor." It would be extremely interesting to hear Mr. Paderewski's remarks on that sentence.

Now what Mr. Paderewski or any other pianist has to do with passing final judgment upon these two noble rhapsodies of Brahms we fail to see. Perhaps if the critic of the "Evening Post" examined the two compositions closely he might discern some merit in them; and then again he might not. As to the great musical value of these two powerful tone pieces there can be no question. They are full of grim imagina-

tion, darkling moods, and musically they bear the same relation to the frothy, brilliant and superficial Liszt rhapsodies as does the playing of Paderewski to that of a mechanical piano. The paradox of a critic admiring Liszt's rhapsodies and despising Mascagni is quite a "fin de siècle" spectacle. Brahms' rhapsodies are not ear tickling, and therein lies their chief evil, according to the "Post" critic. Brahms' never tinkles and Liszt sometimes does. Ergo, Liszt is a greater writer of rhapsodies than Brahms, according to the "Evening Post." But in the same column wooden voiced Max Alvary is called "unquestionably the greatest interpreter of Wagner's tenor rôles." So why, oh why, claim anything for Brahms in the face of such startling criticism? Rather let the band play as of yore—yes, let it play the second Liszt rhapsody. Our withers are unwrung.

ACCORDING to the "Recorder," Herbert W. Barbour, the man who struck M. H. Naylor last Christmas Eve for whistling a tune from the "Messiah," was not a Hebrew, but a Wagnerite. This is severe. What would be the effect on the nerves of the critic of "The Evening Post" if somebody whistled in his presence the second theme in the B minor Rhapsody of Brahms? He possibly might invoke the aid of a policeman or a Paderewski. The "Recorder" on Saturday contained this startling intelligence:

VIENNA.—A piano was sent from Vienna the other day to the house of a private gentleman living in Pesth. Shortly afterward a girl of twelve, the daughter of the owner of the house, sat down to play. No sooner had she commenced than a dreadful explosion occurred. A dynamite bomb had been secreted in the instrument, and the keys being put in motion the dynamite went off, scattering fragments of the piano in all directions. The girl was terribly injured. A searching investigation is being made.

The above sounds as if our old friend and whilom fellow laborer in the critical vineyard, Mr. John P. Jackson, now the foreign editor of the "Recorder," was trying to revenge himself on the musical world. Or is it true, and was the little girl playing the G minor rhapsody of Brahms? The cruel and implacable critic of the "Evening Post" would probably say that it served the poor little girl right. Again, cruel and naughty Mr. Finck, do relent and give Johnny Brahms a chance to be heard.

THE London "Musical Times" for March contains the following humorous appeal for musical critics, which is worth reprinting in toto:

The musical critics are in hot water again! "There's a good time coming, boys," sang Mr. Henry Russell, long, long ago, but it hasn't come yet—for musical critics. Every few months or so some one "runs amok" at the whole tribe, because, forsooth, they do not all agree in their estimate of a work or its interpreters, or because some irresponsible scribbler has "written himself down an ass" in black and white and with all the dignity conferred by printer's ink. The last attack comes from one of those who sit in high places and who should consequently have been wiser than to make it—the editor of the "Overture." As usual the critics are spoken of as if they were all on a level and laid claim to infallibility. What a howl would be set up if critics were to write in this wholesale way of composers, or amateurs, or performers. Surely it cannot be necessary to point out that every profession has its mediocrities, and even its quacks, and that the best of us are but human. Why, then, are the faults of the incompetent, or even the occasional errors of the competent, regarded as justification for an attack on the whole body? We need not hesitate to confess that first rate critics are rare—so are first rate poets, composers (yes, really!), novelists and dramatists. Yet while in a creative artist second and even third rate merit meets with reasonable recognition, we are asked to believe that in a critic anything short of perfection is a crime. Many people, it would seem, think that those only who are themselves perfect have the right to sit in judgment on others. In other words, "Who drives fat oxen should himself be fat." But, cries some one, "Quis custodiet custodes?" By all means let the critics be criticised; only we would point out that "to criticise" means "to judge," and to judge does not mean "to condemn wholesale" but "to discriminate." *Verb. sup.*

But it is so easy and such a relief to the feelings to condemn wholesale—so difficult and so unsatisfactory to discriminate. This, no doubt, is a difficulty; yet shall justice be done, though the ceiling fall! We have a proposal to make. Several societies have lately been formed by musicians for their own protection. It was felt that sheep should be sharply divided from goats, and accordingly action was taken, with what results we all know. The bogus—or, as Dr. Mackenzie calls him, the "boggy" man—has been, if not altogether killed, at least very considerably "scotched." Has anybody reflected that there possibly may be such things as bogus musical journals as well as bogus musical colleges?—that there are bogus musical journalists as well as bogus musical degree men?—and that bogus musical journalism is as powerful for harm as bogus musical education? Why, then, should not the genuine journalist—musical or otherwise artistic—do as the genuine musician has lately done—protect himself? Let there be organized an incorporated society of critics. There will not be the slightest difficulty in deciding who are to be the "original members;" afterward, those seeking admission should be made to pass an examination in logic, English grammar, and the history, theory and aesthetics of the art they intend to write about. After all, the existence of the bogus critic in any branch is a testimony to the incompetence of editors, so that these gentlemen would necessarily welcome the existence of a society to which, when seeking for critics, they might look for help in the selection of persons fit for the work to be intrusted to them. As to the incompetent critic, he would, of course, be mutinous; but this would only serve to emphasize a distinction which, in our opinion, cannot be too strongly drawn. Clearly there is room for a society of critics.

When its founder appears our guinea and our support are at his service. Who speaks first?

We call bogus musical journals in America "stencil journals," and we have lots of them. The suggestion of the "Musical Times" is a good one.

## MASSENET AND DELIBES.

A GENERAL rehearsal of "Kassia," the work written by Léo Delibes to the libretto of Philippe Gille, has just taken place at the Opéra Comique, Paris. It will be remembered that the task of finishing the last work of the author of "Coppelia" was confided to Massenet. Delibes had finished the scoring of "Kassia" for the piano, a task in which he took much delight, and had commenced the orchestration of the opera. He had neared the end of the first act when he died. One of the touching circumstances noted was that the last motifs of the orchestration were written by Delibes on the following phrase of the libretto. "Et ma besogne s'achève." It was there that Delibes stopped. The task of finishing the work was intrusted to Guiraud, who had at the time commenced a great work, which remains unfinished. Death overtook him before he had done much. Massenet then undertook the task, despite the numerous things claiming his attention. "I considered," said the author of "Werther," "that I had to fulfill a mission, so to speak, of pitié amicale. \* \* \* The work took me five months.

"I was forced first to sink my personality into that of Delibes, as far as such a thing was possible. I sought my dead friend's ideas and endeavored to put them in relief in the manner he would have done. \* \* \* Some of the sensations experienced by Delibes, and which he wished to express, were also felt by me. Take for instance his ballet in which Delibes sought to express in his music the expressions of a trip we made together in Hungary. As I had been a part of his pleasure I endeavored to inspire myself by means of our common souvenirs for the orchestration of these pages in which Delibes is the exquisite composer that you know."

Massenet says that the hardest part of the task was the composition of the recitatives connecting the morceaux written by Delibes. There was much dialogue in "Kassia" which it was deemed advisable to replace by musical recitative. "I think that was the correct thing," said Massenet. "Musical recitatives are more conformable to the tone of the work than a dialogue. It was a studious piece of work to write them, and I did my best in order that it should not be noticed that they were by another composer than Delibes."

Massenet directed all the later rehearsals. "You will see," said he, "that the work of my friend Delibes is beautiful. Since fate decreed that he was not to assist at the representations of his work, it is, I take it, a great honor for me and a pleasing souvenir of having aided in its production."

## A NEW SONATA AND SOME NEW SONGS.

MR. FRANK VAN DER STUCKEN, the well-known conductor and composer, has just published through F. Luckhardt, of Berlin, eight songs which are charmingly conceived and worthy of particular mention. They are entitled respectively: "O Joy of Youth," "The Last Tear," "Bliss," "Tis Past," "I Dreamed I was in Sicily," "A Pastoral," "Remember-Forget," serenade (from "Ruy Blas"). Mr. van der Stucken has been unusually felicitous in the setting of these poems by Heine, Theophile Marzials, Christina Rossetti, Otto Roquette and Victor Hugo. The delicate color and contrast of sentiment in Marzials' tiny poem, "I Dreamed I was in Sicily," is admirably caught. Marzials unluckily is better known as the composer of "Twickenham Ferry" than as the dainty poet that he is. His "Gallery of Pigeons" contains much that is lyrically excellent, though full of conceits and affectations. Mr. van der Stucken has the right touch for some of his verse. The first song, "O Joy of Youth," in a flat, is full of the spirit and gladness of the theme and is delightful. The setting to Heine's "Einsame Thräne" is a gem. So is Christina Rossetti's sad and quaint "Remember-Forget," the refrain of which Mr. van der Stucken has managed most effectively. The serenade is full of undisguised rapture and its rhythmical swing is quite infectious. All these songs are for low voice and are dedicated to Miss Olive Fremstadt. Not a small portion of their excellence are the cleverly written piano accompaniments.

Breitkopf & Härtel are the publishers of Mr. E. A. MacDowell's "Sonata Tragica," op. 45, for the

piano. This is quite an important work of the talented young composer, and is written with a total absence of a striving for meretricious effects. Indeed, the work in its austerity and Hellenic outline at first blush seems more orchestral than pianistic, but its composer is too good a pianist to write other than gratefully for his instrument. The scope and proportion of this sonata are large, and its musical content noble and impassioned. It is in G minor, and after a broad tragic introduction, a largo maestoso, the first theme (allegro risoluto) is sounded softly. This movement is characterized by great dramatic vigor, its themes are epic in their bold simplicity and power. The working out section shows Mr. MacDowell in his best light. Here there is no unnecessary padding, no harmonic rambling, no flights of virtuosity.

The composer has his story to tell, and tell it he does with a directness and force that is very convincing. Both Beethoven and Brahms are suggested, not thematically, but structurally, and by reason of the sustained flight. A scherzo-like movement in B flat is the second, and its sweep and brevity, while being MacDowell, is not altogether unlike Schumann. The largo that follows is a noble dirge-like movement in C minor, cast in a very large heroic mould. Sorrow there is, but it is heroic, not elegiac. This movement is very satisfying. The last allegro in G has a Scandinavian smack, and throughout in form, with its quasi-trills, its second theme, its orchestral effects, it reminds one of Liszt. The maestoso finale is very powerful, and with suggestions of the opening largo the work concludes. Powerful, even rugged, are the words which better describe this new effort of Mr. MacDowell's. That its adequate performance would take any but the brains and fingers of an artist pianist goes without saying. Musical effect, tragic climaxes, with pathetic episodes, are the gist of this sonata. None but a good musician need attempt it. It is to be hoped that this city will have the enjoyment of listening to its interpretation at the hands of its composer.

#### PAULINE VIARDOT GARCIA.

IN a charming house in the Boulevard Saint-Germain, whence the visitor has a view of the most brilliant part of Paris, a hostess is receiving her friends. Her figure is upright, her movements marked by attractive grace; her eyes, dark and vivacious, gleam with genius, her conversation, spontaneous and natural, comes from the heart; her hair is grey. But who can call her an old woman? Watch her as she welcomes her guests, listen to some of her compositions that are warm with all the freshness of youth; above all observe her among her pupils, patient, unwearyed, sympathetic. Yet she was born July 18, 1821, and her name is Michelle Ferdinande Pauline Garcia. She is the woman whom George Sand, Turgeneff, Liszt, Gounod have praised, and whose first appearance in Paris was sung by Alfred De Musset, after he had wept over the bier of her gifted sister, Malibran.

Her parents, Manuel del Popolo Garcia, and her mother, Joaquina Sitchez, were Spaniards; the latter a distinguished artist, who long retained her place on the Madrid stage; the former the renowned teacher of singing whom Liszt described as the most perfect type of a passionate, fiery singer, of inexhaustible talent and force, full of fancy, warmth and artistic power. Pauline was the youngest of the family, her sister Maria being the world-renowned Malibran, her brother Manuel inheriting his father's talent for teaching. The Garcias led a roving existence, wandering from land to land, from city to city, one day in London, another in Paris, now in Rome, Naples or Turin, now in New York. The undertaking to give Italian opera in this city entailed heavy pecuniary loss on Garcia, and brought in its train more than money losses, for it led to the marriage of Maria to the Frenchman, Malibran. At the end of the New York season the family took up the pilgrim's staff once more, and Pauline still retains a vivid impression of one of their adventures in Mexico, where success had smiled upon them, and they had accumulated the nice little sum of 600,000 frs. But between Mexico and Vera Cruz a body of banditti attacked them and seized their property. They treated their captives with all the dignified politeness of the Castilian caballero, but they were also men of artistic tendencies, devoted to music when not engaged in saying "stand and deliver." They appreciated the fact that some of the greatest singers of the day were in their power, and demanded of them a song. The penniless family

struggled in vain against such extortion, but they finally had to comply.

A more amusing anecdote of her early life is told by Mrs. Viardot-Garcia with delicate humor: "When I was six years old," she tells, "I found myself one day in a box in the Opera House in London. With my arms crossed on the balustrade and my chin resting on them, I was looking to the opposite row of boxes. Suddenly there started up, against the dark background of the half lighted hall, right in the middle of the orchestra, a tall, haggard figure with sharply cut features and a prodigious nose. A panic fear seized me; I screamed and begged to be taken away. The figure was that of Carl Maria von Weber, who had come to direct the first performance of 'Der Freyschütz.' They took me behind the scenes, but there I was out of the frying pan into the fire. The first thing I met was 'Samiel,' and I screamed and



howled till they were forced to take me home. So, you see, my first appearance on any stage was marked by a good deal of stage fright."

The parents were long undecided which of her talents ought to receive special cultivation. The young Pauline displayed a decided talent for painting, but this department of art was quite out of the line of the Garcias, and the resolution was adopted to make her a pianist. She received her first lesson from Marcos Vega, organist of the Cathedral of New York. In her eighth year she accompanied her father at his singing lessons, and writes to La Mara: "I believe I profit much more than the pupils by them." After some years, under Meydenburg, she became a pupil of Liszt, and at fourteen appeared at Malibran's concerts in Germany and Belgium, and was the first to play Thalberg's "Moses" and "Huguenot" fantasias. Long afterward, when she had gained renown as a singer, Moscheles wrote: "When she played a Beethoven trio with David and Riess, we no longer thought of her as a singer; we recognized her as a highly esteemed colleague."

In her sixteenth year she entered on her career as singer, and Malibran devoted unceasing care to her training, and never rested till Pauline had attained a rank nearly as high as her own. Her first decisive triumph was her first appearance at Her Majesty's in London, as "Desdemona," in Rossini's "Otello," with such great men as Rubini, Tamburini and Lablache in the cast. Her success did not lead her into the weakness of neglecting her studies; she persevered in developing the technic of her voice till she reached the ideal of all singers, and could do with it what she liked. At the same time she cultivated her dramatic powers, and on one occasion, in Berlin, when Miss Tuczel, the "Isabella" of "Robert the Devil," was suddenly indisposed, she took that part in addition to her own rôle of "Alice." She sang the part of "Fides" over 200 times, and Moscheles attributes to her half the success of "The Prophet." On hearing her in Gluck's "Orpheus," Berlioz exclaimed: "That is the ideal of love, that is divine!"

In her nineteenth year she married Louis Viardot, a talented writer on art, and with him, after his resignation of the management of the Italian Opera, made several tours in Europe. During this series of

travels she formed a deep sympathy for Germany, and on her abandoning the stage in 1858 for teaching, she annually visited Baden-Baden, where she formed the centre for artists from every section of Europe till the war of 1870 interrupted this international life. Her house in the Oosthal was the scene of much artistic enjoyment. Operettas were given, for which her intimate friend, Turgeneff, wrote the text; new compositions by the hostess were given to such critics as Rubinstein, Gounod, Berlioz, Thomas, Clara Schumann, Brahms, Joachim, Stockhauser, Bülow, Viextemps, who all paid her back the best they had. In Paris she taught for a time in the Conservatory, but not without reluctance, as its methods were not hers, till her pupils became so numerous as to enable her to relinquish the ungrateful task.

Now in her seventy-second year, she still displays all the energy of youth, handing down to newer generations the traditions of her best days, teaching, composing, ennobling and encouraging all who approach her, admired and esteemed by all. "Her Spanish blood," wrote Liszt, "her French education, her German sympathies, are so blended that no nation can lay exclusive claim to her. Art is the Fatherland of her choice and love. She lives in the elevated regions of Art, far above the vales and their clouds, in those regions of joy and sorrow, feeling and striving, inaccessible to common men, where dwell the giants—Gluck, Bach, Beethoven."

#### ITALY AGAIN.

UNDER the above caption Ernest Laidlaw wrote the following interesting article in a recent number of the "London Musical News":

It is impossible to read the accounts of Verdi's "Falstaff" that have appeared in our newspapers without perceiving that, apart from the glamor, excitement and enthusiasm that naturally attaches itself to a first performance, this new work of the famous Italian composer is in every way a great artistic success. Some of the notices of the production of the opera, telegraphed at great cost to our London newspapers, have not been worth much from a critical point of view, but there have been others which, together with the accounts of the second performance, give us an excellent idea of the music of this ambitious work; these should make Mr. Hadow, who sneers at our critics, feel that he has not done justice to their powers and ability to speak when the occasion requires. To the confusion of those who looked with contempt on modern Italian music, and have hastily assumed that music in the peninsula is played out, we perceive an old man (as remarkable in his way as our wonderful Prime Minister) coming forward when his career was supposed to be completed and his life work over, and producing before a critical audience a truly great work, probably his masterpiece. Verdi has again proved his power of adaptation; we saw this in "Aida" and later in "Otello;" now in dealing with Shakespeare's entertaining play, the composer of "Traviata," the delight of a generation ago, has shown us that he can turn from the intense tragedy of our great dramatist to his delightful elaborate comedy and score yet another success.

That Verdi is a genius we all know; that he possesses the faculty of receptivity, and while hearing and noting music, far, far different from that current in his early days, can yet rise beyond this and give us something fresh, is a remarkable feature in his musical organization. It would be difficult, if not impossible to find an analogous example in the world of music. Even Lenz, in his theory of the three styles of Beethoven, would have to admit that the Italian composer presents us with an instance of still greater changes of style than the great Bonn master exhibited in his career. Think of the immense difference between "La donna è mobile" and this wonderful fugue, which we are told concludes the new opera. From all accounts received, it seems to be not a mere fugato with imitative passages, or a fugal treatment of an ensemble finale, but a properly constructed fugue in eight real parts, with episodes, inversions of the subject, strettos, and even a pedal point. This will astonish some, not well acquainted with the venerable musician's powers. Those who know his remarkable mass, and are able to estimate the genius and scholarship it displays, will not be surprised. The effect of this ending is said to be very grand and imposing; one critic says nothing like it has been written since Wagner penned his polyphonic and splendid "Die Meistersinger" music. It is not surprising that many are struck with the flow of appropriate illustrations of Shakespeare's situations and the dramatic intensity of the music of "Falstaff" shows. This quality comes quite naturally with the Italian composers, they all have a national feeling for the dramatic, and as rarely fail in giving accent and point to a situation, as in pouring out an abundant stream of melody. Of this latter quality the new opera is reported to be overflowing, though it is also said that "Falstaff" is not what is known as a music publisher's work. We recognize that the Italians are tuneful; long may they continue so, and may they never be ashamed thus to write. But it seems the opera is not



only melodious, but is bright and sparkling with it, quite a different feature, it may be observed, from the power of writing a tune. The fairy music is described as remarkably fresh, the dance music graceful, a minuet being destined to certain popularity, while it is also testified that the pseudolitanies are quite a solemn piece of religious music. And besides these types, there are pages of the score filled with mixed rhythms; there is a strict canon in the second, and an elaborateness of construction, displaying a mastery over counterpoint and harmonic resources, such as few have credited Verdi with possessing.

So far as we know of the orchestration, it shows signs of having been influenced by the scoring of Wagner and later writers, who have helped to build up the imposing pyramid of modern orchestral music. We are told that there is dainty grace, as well as power, quaint harmonies effectively set for the orchestral members, as well as simple diatonic effects which tell splendidly as a sonorous contrast to the more complex portions of the scheme. All the reports speak in eulogistic terms of the humor the music infuses into the incidents of the plot, and testify how thoroughly the librettist and composer have caught Shakespeare's spirit. That Verdi had a facile pen and an amount of power when he chose to exercise it we all recognized; that he has exhibited a mastery over so many different phases of the art is, considering his age, really marvelous. The music is pronounced to be distinctly original, and this makes us all anxious to hear it. It may, and indeed must be affected by the long train of operas written since Verdi commenced to compose, but it seems to be distinctly a work of dramatic unity and novelty, written from the heart rather than from the head. Shakespeare's great play has furnished more than one composer with materials for musical illustration; it appears likely that his last essay will live, and delight us all with a vivacity, freshness, power, and genius granted to very few musicians to set forth as Verdi has done in his latest success. Italy has ever been a land of surprises, and it can boast of unsurpassed achievements in every department of art. With Verdi, Boito, Mascagni, Ferroni and the young Italian symphony composers, it seems likely that one may again witness the musical Renaissance, such as made memorable the music of the seventeenth and eighteenth centuries in the land of song.

### ST. FRANCIS OF ASSISI.

By EDGAR TINEL.

THURSDAY afternoon last Mr. Damrosch gave me the opportunity of attending the final private rehearsal of Tinel's "St. Francis" in Music Hall. I heard the work then—a not very satisfactory performance of it either—and on Friday afternoon and again on Saturday evening. Armed with the orchestral score from Breitkopf & Härtel's, a formidable volume of 434 pages, I spent my time at the Friday afternoon rehearsal trying to follow the cuts made by Mr. Damrosch, and became hopelessly demoralized. After these three performances I can vouch for my own feelings as to the effect produced on me by this new work of extraordinary beauty, workmanship and length. At a first hearing I could not help believing that numerous cuts should be made, but at the subsequent performances I found that the fault was with me, and that the cuts should be few, else the composition would suffer in its integrity, for it is welded together very compactly. Here is the cast for this true musical miracle tableau:

|  |                                  |
|--|----------------------------------|
| Part I.—Francis' Life in the World and his Renunciation. |                                  |
| Part II.—His Cloister Life.                              |                                  |
| Part III.—His Death and Glorification.                   |                                  |
| Voice from Heaven, soprano.....                          | Clementine De Vere-Sapio         |
| Francis.....   |                                  |
| Spirit of Hope.....                                      | Tenor.....Mr. Wm. H. Rieger      |
| Spirit of Love.....                                      |                                  |
| Spirit of Peace.....                                     | Tenor.....Mr. Charles Kaiser     |
| Spirit of Victory.....                                   |                                  |
| The Host, baritone.....                                  | Mr. Antonio Galassi              |
| The Watchman.....  |                                  |
| Spirit of Hate.....                                      | Bass.....Mr. Ericson F. Bushnell |

"The story as given in the libretto is this: Part first illustrates the life of the noble knight, Francis, and the pomp of the court at Assisi. The opening choral recitative, 'Soft o'er Assisi falls the twilight hue of evening,' accompanied in beautiful arpeggios by the strings, describes the poetic Italian summer night, followed by the chorus of guests, who are gathering to take part in the gay festivities of the court. The host bids them welcome in enthusiastic accents, and all join in the dance, a brilliant orchestral number, suave and graceful in form. Finally, all clamor and call on St. Francis for a song, and he begins the beautiful "Ballad of Poverty," the chorus joining in the refrain, the harmonies of which are changed exquisitely after each verse. The guests leave at the end of the festivities, their voices disappear in the distance, and Francis, accompanied by a few companions, is seen "strolling along Assisi's quiet lanes, bathed in the silver moonlight." Suddenly a voice

from heaven is heard calling upon him to make the Saviour's cross his weapon, to give up all earthly wealth and make poverty his bride, the chosen bride of God. Francis, in ecstasy of religious fervor resolves to obey the command, and the first part closes with the voices from heaven (women's chorus), proclaiming the glory of God."

In part second Francis has taken monastic vows, is found by some of his former companions, and sings to them of the bride he has taken, in the famous "Hymn of Poverty," which is an almost literal translation of a poem supposed to have been written by St. Francis himself. As peace is proclaimed among the warring nations, Francis breaks out into an enthusiastic "Hymn to the Sun," a broad, stirring melody, the final cadences of which are repeated after each verse by the chorus and orchestra in stirring climax."

In part third "St. Francis" has arrived at the evening of his life. A beautiful "Angelus" sung by the chorus prepares us for the death scene. The scene in all of its simplicity has not been equalled in musical literature since Wagner's wonderful setting of "Siegfried's Death." Celestial harmonies and voices carry us along until the funeral march and the requiem are heard as his body is entombed. His pilgrim staff, just as in the "Tannhäuser" legend, planted over his grave, shoots forth wondrous leaves and blossoms."

Both Frank Van der Stucken and Otto Floersheim have praised the work, and not too extravagantly, for it has within it the great salt of musical life,



melodic ideas, and with all its enormous learning it has not a dry, uninteresting page in it. All is informed by a warm musical imagination, and the beauty of the story is wonderfully well told in tones by Tinel. You all know about Tinel now, and what you don't my confrère will tell you in this week's very interesting budget of Berlin news. Tinel's face reveals that combination of asceticism and poetic passion from which so much may be expected. His three "Tableaux Symphoniques" have been heard here, and I well remember Mr. Van der Stucken speaking long ago about him in warm tones of praise, winding up his remarks with "Ah, but that fellow is a good musician—and what a good Roman Catholic!" I naturally felt interested in the juxtaposition, and listened to "St. Francis" with the liveliest sympathy and admiration.

The oratorio opens with a short prelude in A (further shortened by Mr. Damrosch), the five note theme being used in modified form throughout, in fact, closing the composition. It is a sweet pastoral, this first chorale, and might have been painted by Claude of Lorraine, for the soft, sweet, sun bathed Italian atmosphere is there, and you are reminded more of the operatic stage than of the oratorio. It is just such a scene as would prelude any modern music drama, and the two delightful valse choruses (in F and A minor) are eminently suitable for the stage. The first one, in F, faintly suggests the valse in Tchaikowsky's fifth symphony. With the appearance of "Francis" on the scene is heard some of the most beautiful and characteristic music of the work. In fact, the music apportioned the saint throughout is of peculiar interest and poetic character. The first Ballad of Poverty, which he sings, "See weeping on the castle tower," is later transmogrified and appears invested with a more spiritual odor in part second. As sung in part first it just grazes on the "Roi de Thule." The chorus accompaniment is charming and varied. The first mysterious voice from above is then heard and almost unearthly are its accents. Tinel seems eminently endowed to exploit that region of music which we call the supernatural,

for want of a better designation. His great master Wagner, in "Parsifal," has almost created the celestial coloring and mystic tone quality which is so fascinating in "Parsifal." Then follows a scene of beauty and suggestion. As night approaches the mellow tones of a watchman are heard, the whispering arpeggios once more return. "Francis" doubt, bewilderment and final acceptance of the heavenly call are all wonderfully well portrayed. In a mist of harping arpeggios your imagination is wafted into a region of sublimated ecstasy and profound faith.

With part second the severe ecclesiastical mode sets in, and in a fugued chorus in G minor you are reminded of the vanity and vexation of mundane life, and the devil with all his snares is shadowed in the dialogues between the Spirits of Hell, Hatred, Peace and War. Tinel is at home in the most abstruse forms of his art and his contrapuntal learning is immense. He handles a double chorus with ease, and writes so interestingly that his learning never obtrudes itself in hard set terms. The man's glowing imagination is a crucible that fuses an immense amount of material, material gathered from Bach to Boito. A huge pedal point of twenty-four bars closes the introduction of this part. "Francis" sings again to his old companions another "Ballad of Poverty" full of saintly love and zeal, and the choral burden makes a superb and telling number. Next follows a glorious "Hymn to the Sun" in E, which is Händelian in the "poco più moto," and the whole being more evocative of a sonorous Greek invocation to Zeus than of a Christian hymn.

The fervid "Hymn to Love" in B major is more pathological than theological. It is afire for the beloved, the bridegroom who is to come. Like the old Latin poem, "Phoenix Expirans," the blend of thought is mystically erotic. What consuming passion Tinel has put into this hymn, and how well the "heavenly voices" contrast in their dazzling white light with the rich, ardent coloring of the "Love Pæan." On page 207 of the piano score may be found two lines of an andantino, an orchestral progression that seems to be an epitome of Wagner. It suggests "Lohengrin," "Tristan," "Meistersinger," "Parsifal," and again "Tristan." It is most interesting, however. The spoor of many composers may be found throughout "St. Francis," but the transfiguring trend of his personality overshadows all. He is a tremendous believer, and if he has tasted of the world, the flesh and the devil it is only to put them back of him, and in mystic ardor to chant the praises of divine love, the exquisite beauties of self-abnegation.

Part third opens in gloomy fashion in an adagio in B minor. The Angelus is one of the most striking examples of modern Church writing I have heard for a long time. The death of Francis is very pathetic and the tremendous double chorus very inspiring. The church scene, with the funereal cortège, a march in C minor, Beethovenian in mould, and the finale, all make a scene of impressive grandeur. The orchestration throughout is marvelous in its vivid lights and shades and changeable coloring. It is modern to a degree, and rolls restlessly like a torrent under the vocal parts. One feels after listening to "St. Francis" that the literature of sacred music is not yet exhausted, that a new note has been sounded. I am aware that Liszt and Saint-Saëns in their churchly music are more dramatic than Tinel, yet somehow or other he sings truer. He wots well of the pomp, the magnificence of gilded altar, of jeweled mitre, of richly carved pillars, of gorgeous stained glass, of the heights and whispering spaces of noble minister and domed cathedral, all the external glories of the Holy Roman Catholic Church militant, all that which you feel while listening to the Graner Messe. But he also has heard the small, still voice that comes in the stillness of the midnight to one prostrate before the sacrament in the votive chapel. That deep abiding peace which surpasseth all has stolen over him, and his music is at times like waters troubled by the passing of an unseen god.

Tinel is a Roman Catholic, fierce, proud and evidently idolizing the multifarious aspects of his beloved religion. "St. Francis" is full of moods, and the final impression it leaves is one of beauty, of a cloistered life far away from the rush and roar of modern civilization. Therefore "St. Francis" is not to be heard between a Duse matinée and fashionable function. Those who expect the sensual deviltries of much modern music will be disappointed. It is not,

despite Part I., fit for the stage. Dealing with lofty abstractions, symbolically set forth in the tone art, "St. Francis" is no more like the old-fashioned oratorio than it is like "Cavalleria Rusticana." To lovers of the serious, austere and noble in music it will ever appeal, for it contains many intellectual treasures, and over all is the bloom of a lovely faith, pure, sweet as a crystal spring.

The work is for soli, chorus, organ and orchestra. The poem is by Lodewijk De Koninck. The English version by John Fenton. The English edition of the vocal score will soon be put forth by Messrs. Breitkopf & Härtel. As to the performance it might of course have been better. But that is cheap hypercriticism. Walter Damrosch labored like the fabled Trojan. And if his material was not all that was desirable, he certainly made the most of it. About four or five rehearsals would have mended matters considerably. But all honor is due to the young conductor, and the production is certainly a feather in his cap. The chorus did fairly well, some of the entrances in the fugued parts and the attacks of the male choir were often bad. The body of tone was excellent. Enthusiasm covers a multitude of sins. Clementine De Vere-Sapio sang beautifully, the pure crystalline quality of her voice being admirably suited to the part. Mr. Rieger sang "Francis" with unusual feeling and finesse in phrasing. He deserves the warmest praise. Mr. Bushnell covered himself with glory by the artistic manner in which he delivered his lines, and Mr. Kaiser's excellent tenor and Mr. Galassi's baritone were heard to the best advantage in the small parts allotted them. The audience was large Friday afternoon and Saturday evening.

In conclusion do not suppose that this work is without defects. It is too prolix, and suffers from over-elaboration. But in noble repose, chastity of style, lofty power and pathos, it is a reproach and an example to this musical generation. The part writing is clear, succinct, and the instrumentation betrays the master. In tints the work ranges over the gamut of color, and the deftness and dexterity in which mood change is pictured tells us that Tinel is a great painter as well as a religious poet. "St. Francis" must be heard again. Its great difficulties require time to overcome. Walter Damrosch has shown great devotion in the cause of choral music. Let us have "St. Francis" next season.

THE RACONTEUR.

### Gilmore and Sousa.

Editors The Musical Courier:

OF the eleven signers of a card in last week's issue of THE MUSICAL COURIER four have not been members since my advent. Of the remaining seven four occupied "first chairs;" three were soloists. When the open letter was published some of these persistently declared that they were not going to leave Gilmore's Band, but I now believe that at that time they had contracts in their possession. These seven highly sensitive gentlemen, being a part of the famous 100 that selected me as their leader, swearing, figuratively, that the name of Gilmore was dear to them, that they would never desert me as his representative, by their own admissions in "the card" say they joined the other band because they got a better "job." They assume much when they assert that they aided Mr. Gilmore in making his band famous. Mr. Gilmore made his own great reputation and what fame these men have is simply his reflected glory. Whatever these seven men may be called, I am willing to submit to the public their final judgment of men brought into prominence by association with Gilmore's Band (four at least of whom signed a contract to play with the band and immediately after signed another to play with Sousa's), who at the first opportunity deserted, so to speak, to the enemy. The absurdity of questioning my right to sign the name of Gilmore's Band is apparent, when I state that out of 100 men I have fifty. Mr. Sousa has seven, who have no more right to the name than deserters in the face of the enemy have for mercy.

D. W. REEVES,

Leader Gilmore's 22nd Regiment Band.

March 18, 1893.

**A Milwaukee Concert.**—Mr. Jacob Reuter (violin) will give a concert at the Academy, Milwaukee, on April 6, assisted by Mr. Aug. Spanuth, piano, and Miss Clara Bosse, soprano. The program will include Paganini's difficult variation on "God Save the Queen."

**Hall's Chamber Music Concert.**—Mr. Walter J. Hall will give his third Chamber Music Concert to-morrow evening at Chamber Music Hall. He will have the assistance of Miss Laura H. Grave, contralto, and Messrs. Dannreuther and Schenck, of the Beethoven String Quartet.



**Professionals and Amateurs.**—During the past months Mrs. Frederick Nathan, an enthusiastic amateur singer, has been giving musicales at her residence, 717 Park avenue, the participants being both professionals and amateurs. "An afternoon with Rubinstein" inaugurated the series on February 23, Mrs. Albert Hendricks, Dr. Louis Heitzmann, Mrs. Anna Lankow and Mrs. Frederick Nathan filling the program. This was followed on March 2 with "an afternoon with Wagner," when some of the former participants were re-enforced by Miss Alvina Friend's playing of an arrangement of the Walküre by Alfred Veit, and the Wagner-Liszt "Spinning Song." The afternoon with Grieg," on March 9, was furnished with music by this composer given by Dr. and Mrs. Alfred Meyer, Mrs. Nathan, Alfred Veit, Siegmund Deutsch and Miss Gudrun Torpadie. An evening of song took place on the 15th with a long program. Mrs. Lankow, Mrs. Nikisch, Mrs. Mulligan, Mrs. Nathan, Mr. Thiess, Mr. Averill and Mr. Arenziba sang, and Mrs. Jeanne Franko played the violin.

**Bertha Behrens Plays.**—Miss Bertha Behrens gave her first concert at Hardman Hall Tuesday afternoon of last week. Mrs. Sara De Lande, Mr. Carl E. Dufft, Albert G. Thies, Benjamin Loewenthal piano, and Mr. Robt. Hatch, reader, assisting. Miss Behrens has a very good tone, her bowing is intelligent and her left-hand work excellent. She played selections by Wieniawski Vieuxtemps, Händel and Loewenthal in a satisfactory and fairly brilliant manner. In her support Mrs. De Lande and Messrs. Thies and Dufft were especially good.

**The Fifth Paderewski Recital.**—Here was Mr. Paderewski's program for his fifth recital in Music Hall last Saturday afternoon:

|  |                   |
|--|-------------------|
| Fantaisie Chromatique et Fugue.....      | Bach              |
| Pastorale.....                           | Scarlatti         |
| Capriccio.....                           | Scarlatti         |
| Sonata, op. 28.....                      | Beethoven         |
| Fantaisie, "Midsummernight's Dream"..... | Mendelssohn-Liszt |
| Barcarolle.....                          | Chopin            |
| Mazurka.....                             | Chopin            |
| Etude.....                               | Chopin            |
| Valse.....                               | Chopin            |
| Nocturne, by request.....                | Paderewski        |
| Rhapsodie "Hongroise".....               | Liszt             |

Mr. Paderewski played in the Chopin number the B flat minor mazurka, the A flat etude (Posthumous), the B minor etude and the G flat etude (op. 25) and the A flat valse. He also played a song without words by Mendelssohn in F. His next recital occurs Saturday afternoon in Music Hall.

**The Friedheim Recital.**—At the recital given by Mr. Arthur Friedheim last night, at the Madison Square Concert Hall, the following program was played:

|  |                  |
|--|------------------|
| "Wotan's Zorn, Abschied von Brünnhilde und Feuerzauber"..... | Wagner-Friedheim |
| Sonata, C sharp minor, op. 27, No. 2.....                    | Beethoven        |
| Ballade, "As-dur".....                                       | Chopin           |
| Sonata, "H-mol".....   | Chopin           |
| "Benediction de Dieu Dans la Solitude".....                  | Liszt            |
| "Isamey," Orientalische fantasie.....                        | Balakireff       |
| Overture, "Tannhäuser".....                                  | Wagner-Friedheim |

At the second recital next Tuesday evening the program will be composed exclusively of original compositions by Liszt.

### The Last Nikisch Concert.

MR. ARTHUR NIKISCH made his farewell bow to New York last Thursday evening in Chickering Hall. It was the occasion of the fifth concert of the Boston Symphony Orchestra, and at its close Mr. Nikisch was accorded an ovation. Here was the program:

|  |              |
|--|--------------|
| Overture, "Le Carnaval Romain".....                        | Berlioz      |
| First movement from concerto for violin, in D, op. 77..... | Brahms       |
| "Waldweben," from "Siegfried".....                         | Wagner       |
| Symphony No. 5, in E minor.....                            | Tschaikowsky |

Mr. Kneisel was to have played the Brahms' concerto, but sickness detained him in Philadelphia. Mrs. Arthur Nikisch very gracefully volunteered to fill his place and sang, in her usual musical fashion, a "Spring Song," by Busoni; the "Frühlingsnacht," by Schumann, and other songs by Paderewski and Brahms. She was given a very warm greeting and had to respond with Brahms' "Vergleichliches Staendchen." The orchestra and Mr. Nikisch were in a brilliant mood, and the beautiful Tschaikowsky symphony received a remarkable interpretation. Mr. Nikisch's successor has not yet been named. Owing to the illness of

Mr. Kneisel the last concert of the Kneisel Quartet, which was to have taken place in Chickering Hall Saturday afternoon last, has been indefinitely postponed.

### More About "Falstaff."

FLORENCE, February 22.

THE musical world took it for granted that "Otello" was Verdi's "Swan Song;" yet here he comes with a lyrical comedy, teeming with droll, delirious, mirthful melodies, as if sung by the voices of fairies.

Ever since the representation of his grand opera "Otello," in La Scala, at Milan, in 1887, it was known to the intimate friends of the maestro that he was bent on writing something in the style of an opéra comique. The music, it seems, he already carried in his heart, and the only difficulty that presented itself was where to find the text for a libretto.

He set about reading over plays in the different foreign languages, conned the numerous comedies of Goldoni, but all failed to satisfy him. This perplexity was to none better known than to his intimate friend, Arrigo Boito, himself a composer, who wrote with such success the libretto of "Otello."

One day as they were casting about in their heads Boito said: "What do you think of 'Falstaff,' maestro?" "Yes, yes," replied Verdi; "'Falstaff,' but who can write the libretto?" Boito, without answering this interrogation, went to his room, and a few days after showed the rough sketch to the maestro, which he ran over with eyes beaming with joy. Shortly after Verdi and his wife, a prima donna in her younger days, Boito and Mr. Ricordi, the well-known musical publisher, and his wife dined at the Hotel Milan. Boito, rising from his chair, filled a bumper, drinking "Success to the paunch!" The two ladies, not a little surprised at this toast, seemed to ask what this paunch meant, when Boito said, "I drink the health of Falstaff!" Such was the formal announcement of the birth of Verdi's "Sir John Falstaff."

Boito has reduced the five acts of the play to three, and the number of the performers to ten. "Falstaff" and "Ford" are baritones, "Mrs. Ford" and "Anne Page" are sopranos, "Mrs. Page" and "Mrs. Quickly" contraltos, "Fenton," "Bardolph" and "Pistol" tenors. The opera opens without overture or prelude. The first scene passes in the interior of the Garter Inn, with ponderous "Falstaff" sitting at his bottle. The first sounds of music are an allegro. "Dr. Caius," "Bardolph" and "Pistol" enter, their entry being followed by a spirited, scintillating, musical dialogue, and "Falstaff's" monologue on honor. The scene shifts to Ford's garden, where the merry wives recite Sir "John's" love letter, the vocalization of which is brought out in high relief by orchestral harmonies of uncommon freshness and beauty, which could only be expressed in the Italian idiom.

There is drollery and merriment enough in the message of the sly, talkative "Mrs. Quickly," and before the second act closes we hear the real lovers, "Fenton" and "Anne Page." This act concludes with "Falstaff" rammed in the box, covered with dirty linen and thrown into a ditch, and the difficulties overcome by the composer must really appear amazing.

The third act opens with a scene in the Garter Inn, with "Falstaff" calling for some wine to pour over the waters of the Thames, followed by "Mrs. Quickly" consoling him for the ducking he had received. The final scene of the fairies passes off in Windsor Park, a most bewildering maze of sights and melody.

In the midst of this "Fenton" and "Anne" again appear, sealing their true love in strains far from comic. In Shakespeare the love scene between this pair passes almost unnoticed, while Verdi has brought it into high relief, with music which may be termed semi-seria.

Rossini, Meyerbeer, Bellini, Donizetti, all had their hours of triumph, but nothing can equal the honors and ovations of which Verdi was made the object on the evening of the first representation of "Falstaff," February 19. Escorted

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to his hotel after the representation by a hurrying crowd of men and women, the maestro found on his table a congratulatory telegram from King Humbert, couched in the tenderest of terms; another, from Emperor Francis Joseph, announced to him that he was decorated with the Grand Cross of the Order of St. Stephen.

Verdi has written twenty-six operas besides "Falstaff," the most popular of which are "Ernani," "Rigoletto," "Trovatore" and "Traviata." Some idea can be formed of the fertility of his genius in remembering that between the years 1849 and 1855 he composed "Luisa Miller," "Rigoletto," "Trovatore," "Traviata" and "Sicilian Vespers." Bound by an engagement to furnish two operas for the carnival season of 1853 he wrote successively "Trovatore" and "Traviata" (twin sisters of unfading charms) in two months. Nor can one fail to perceive in his creations of this period the accents of awakened Italy.

Ismael Pasha, Viceroy of Egypt, gave Verdi the opportunity to show what he could do with a libretto taken from legends of the time of Pharaoh, which, as an opera, received the name of "Aida."

For this opera, so novel in its melodic flow and orchestral combinations, Verdi received from the Viceroy 100,000 frs. It was first represented in Cairo, 1871; then in Milan, and in 1876 it was played in the Théâtre Italienne in Paris seventy-eight times.

After the laurels gained by his "Aida" Verdi's muse remained silent for ten years, and it seemed as if he, already parent of a score of melodramas, was entirely exhausted; but another progeny was in embryo—"Otello"—which opera first saw the light in 1887.

Being in affluent circumstances, Verdi has set his heart on building in Milan a home for aged needy musical artists, and he has for this purpose laid aside 2,000,000 frs. The home will accommodate 130 inmates, and is to be opened after his death.—Sun.

### Berlin Branch Budget.

EUROPEAN HEADQUARTERS OF  
THE MUSICAL COURIER,  
BERLIN, W., Linkstrasse 17, February 24, 1893.

THE seven days that intervened between my previous and the present letter were in more than one respect the most interesting ones that so far I lived through in the German metropolis, but chiefly so on account of the pleasure I derived from the fact of having been so lucky in that week as to have become personally acquainted with Mascagni and Tinel and quite a number of other people of musical prominence who moved in the society of these two composers.

MASCAGNI.

Mascagni was the rage here all the week, and if he was not the hero of quite as noisy and demonstrative ovations as he enjoyed in Vienna last fall, the honors that were showered upon him in Berlin were none the less sincere, certainly quite as weighty and indeed deeper going, if the more earnest and less exuberant nature be taken into consideration that distinguishes the North German from his southern brother.

On Tuesday night, on the occasion of a gala and a benefit performance at the Royal Opera House, wedged in between Mozart's "Bastien and Bastienne" and the ballet "Slavonic Bridal Wooing" was the now almost over popular "Cavalleria Rusticana," placed there by special command of the Emperor and by his desire conducted by the composer. The court was in full attendance, and at the conclusion of the little music drama Mascagni, who was called before the curtain innumerable times, had the honor of an invitation to the imperial box, where His Majesty in person decorated the composer with the order of the third class of the Crown. The distinction is a very high one, as usually artists, even those of high renown, are only favored with the order of the fourth class; but then the Emperor expresses his unbounded admiration for Mascagni's music quite openly, and, moreover, the compliment may be meant to some extent also for Italy, with which country it is most important to be on the friendliest of terms.

Artistically the performance of the "Cavalleria," however, was a great disappointment to many, mostly so probably to the artists concerned in it. The composer-conductor took everything so slowly that he literally took the breath away from everybody. From a time test point of view you may get an idea of the slowness of his tempo if I repeat what Dr. Muck told me the other night, viz., that when Weingartner conducts the "Cavalleria" its performances absorbed but one hour and two minutes, while when he (Muck) directs it the time consumed is one hour and sixteen minutes. Under Mascagni's baton, however, the performance lasted one hour and thirty-two minutes. What this means even a layman can readily imagine, and it was no wonder therefore that all the singers were exhausted and had to breathe sometimes in the middle of a word, let alone a phrase, and that the poor chorus would have gone all to pieces had not Dr. Muck with great presence of mind jumped from his box and run behind the scenes, from which vantage point he was able to hold them together. Mascagni himself, however, seemed highly pleased with the performance, and the Emperor also expressed, through Count Hochberg, his satisfaction to the principals, who were Mrs. Pierson, Misses Dietrich and Lammert, and Messrs. Sylva and Bulsz.

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On the next morning I was the recipient of the following printed card of invitation:

In consequence of the presence of

PIETRO MASCAGNI,

a friendly reunion will take place on Wednesday, February 22, at 9 P. M., in the business rooms of the undersigned, Leipziger street 37, to which he gives himself the honor to invite Mr. Otto Floersheim. Most cordially, HUGO BOCK,  
Royal Court Music Purveyor.

My first and, from an acquired American view point, of course quite natural thought was: Aha! Tout comme chez nous! Here is Bock, the German publisher of Mascagni's works and who has acquired from Sonzogno all the rights for Germany, trying to get everybody and especially the press interested in his venture. Well, something of the kind may after all have been Bock's acting motive, but if it was one must confess that it was kept well in the background and by no means obtruded itself in that nauseating manner which I have often noticed in the United States, and, moreover, the assembly which arrived at Bote & Bock's spacious warerooms was of so representative an element from the artistic and literary circles of Berlin that nothing of the kind could have been dreamed of in Gotham.

MORIZ ROSENTHAL.

Before I venture, however, upon an attempt at a description of what happened at Bote & Bock's later in the evening I am in duty bound to make mention of the sixth piano recital which Moriz Rosenthal gave that night at the Singakademie, and which again drew an audience that absolutely crowded the house, floor, podium, boxes, gallery and all. The great virtuoso was in particularly fine trim that evening, and I must confess that, tired as I am of piano playing, I still derive absolute pleasure out of his at times really wonderful performances. His program embraced the Schumann fantasia, which I heard from him for the first time, and from which he played the horribly difficult E flat major middle movement, without the slightest mishap in technically flawless manner, a feat I never before witnessed.

The most interesting number on the program was to me, though, the B flat major sonata, op. 53, by Ludwig Schytte. This is really a big work with a fine Schumannesque opening, and a still more intense second theme in G flat, with northern harmonies for the first movement; an intermezzo in G flat, which is quite fin de siècle, and a last movement, which it takes a Rosenthal to reproduce on the piano. The sonata is worthy of a place on the program of any great virtuoso, but only such a one should attempt its performance.

The usual groups of smaller works of the Schumann "Schlummerlied" and "Traumewirren," two Mendelssohn songs without words (the "Gondoliera," in G minor, and the hackneyed spring song, which latter he took in very slow tempo and with strong accentuation of the rhythm); the sixth Schubert-Liszt "Soirée de Vienne" in D; Chopin's F sharp major nocturne and polonaise in A flat, after which, as an encore, he gave the Chopin-Liszt G major "Chant Polonais," and the program wound up with the tarantella from Liszt's "Venezia e Napoli." The usual scenes of uproarious enthusiasm followed, and Rosenthal was prevailed upon to add not only the entire "Hexameron," but also, as usual, his "Viennese Carnival" trumpet card.

So great and unabating has been the Rosenthal success at Berlin, that now still another, and it is said last farewell recital had to be arranged, and as it is feared that the Singakademie with its 1,200 seats will not accommodate all of his admirers, the much larger hall of the Philharmonie has been engaged for March 6, when Rosenthal will play among other things the Beethoven A major sonata, the Weber "Invitation à la Valse," some Chopin numbers and the Liszt "Don Juan" fantasy.

THE BOCK RECEPTION.

But now to return, not to the Hammel, but the Bock reception, I want to give you an idea of its scope and importance by first enumerating the list of the artistic, literary, critical and other lights that shone upon Mascagni that evening. They were:

FROM THE ROYAL OPERA HOUSE—Count Hochberg and wife, Professor Taubert, the intendant's counselor; Tetzlaff, first stage manager; Pierson, artistic secretary; Mrs. Pierson; Weingartner, Tucker and Dr. Muck, court conductors; Mrs. Ritter-Götze, Mrs. Hertzog, Misses Depper Rothaus, Dietrich and Hiedler; Messrs. Betz, Bulsz, Rothmühl, Philipp, Sylva, Fränkel, Krolop, Rehfeld, concertmaster; Exner, court musician; Struss, concertmaster; Miss dell'Era, prima ballerina, and Graefen, the chorusmaster.

OTHER ARTISTS.—Moritz Moszkowski, Siegfried Ochs, Professor Gernsheim, Doeber, Professor Klindworth, Bernh. Wolff, Professor Loeschhorn, Richard Burmeister, Professor Radecke, von Mlynarski, Waldemar Meyer, Zed-

liska, Dreyschock, Aloise Schmitt, court conductor; Hans Schmidt, A. Holländer, A. von Goldschmidt; Padilla, Nevada and Pandolfini, from the Italian Opera at Kroll's; Heinrich Grünfeld, Sally and Georg Liebling, Spangenberg, the painter; Professor Doepler, painter; Mrs. Schultzen von Asten, Misses Jenny Meyer, Emma Koch and C. Kleeberg, Mrs. C. Ida Becker and Mrs. Minnie Hauck. Furthermore: Count Lanzi, the Italian Ambassador; Carl Bechstein, the piano manufacturer; Landecker and Sacerdoti, directors of the Philharmonic; Concert Director Hermann Wolff; Ad. Fürstner, music publisher; Director Jos. Engel (Kroll's Theatre), Martin Levy, Adolph l'Arronge, playwright and director; Becker, president of the Royal Academy of Arts; Mrs. M. von Borch, Ritter von Poschinger, Dr. Rich. Stern, music publisher; Rossi, Italian consul; Ernst von Hesse Wartegg, and von Königslow.

PRESS.—Otto Lessmann (Allgemeine Musikzeitung), Holzbock (Tägliche Rundschau), Arno Kleffel (Neue Berliner Musik Zeitung und Kolnische Zeitung), Wilh. Lackowitz (Berliner Lokal-Anzeiger), Professor Urban (Vossische Zeitung), Georg Davidsohn (Börsen Courier), Bussler (National Zeitung), Adami (Kreuz-Zeitung), Gisbert (Kleine Journal), Arthur Levysohn (Berliner Tageblatt), Alexander Moszkowski (Berliner Tageblatt), Rodenberg (Deutsche Rundschau), M. Bauer (Berliner Lokal Anzeiger), E. E. Taubert (Die Post), Benefeld (Neueste Nachrichten), Blanck (Fremdenblatt), Ludwig Pietsch (Vossische Zeitung), Gagliardi (correspondent Italian-Zeitung), Frassati (correspondent Italian-Zeitung), Wagenroot (correspondent Holland-Zeitung), Goldbacher (correspondent Wiener-Zeitung), Steffenheim (Ulke), Christiani (Börsen Zeitung), von Pilgrim (Adels-Zeitung), Dalbelli (correspondent of the Secolo), and the respectfully undersigned.

As many of the above named gentlemen had also their ladies with them, the brilliant assembly numbered altogether about 150. The spacious warerooms of the firm of Bote & Bock, however, had ample seating accommodations for everybody. By a big effort of many hands these warerooms, which at 6 P. M. still offered the busy scene of one of the greatest music shops of the world had before 9 P. M. been transformed into a vast reception room, gorgeously festooned with greens and the intertwined Italian and German banners and lit up by hundreds of electric lights in many colors.

Mr. Gustav Bock, the sole and millionaire proprietor, with his wife and charming daughters, received the guests most heartily, and by 10 P. M., when nearly everybody had arrived, Mascagni finally made his entrance amid the burst of an orchestra stationed in the gallery above. The host then addressed the young composer in a short, set speech in Italian and then made the round with him, presenting him to all those present, after which everybody sat down and a most sumptuous supper was served that for costliness of viands and wines did justice to Mr. Bock's well-known reputation for luxurious hospitality.

During the progress of the meal Professor Taubert, the official poet connected with the royal theatres, gave a magnificent toast in German, which was received with well deserved applause and *civitas* for Mascagni. The young maestro replied in Italian in a very few and modest words, in which he thanked them for the honors bestowed on him and the appreciation shown him and his fellow countrymen in Germany. He looked the very picture of health and happiness and much younger than even his years. None of the photographs and engravings, however, which I have seen does justice to him, and most of them do not even present a faint likeness. From all of them you get an idea of a very dark complexioned young man, with raven black hair and piercing black eyes of the Italian denomination, while in reality his complexion is of the creamy, olive tint, his hair of a soft brown and his eyes of nearly bluish gray color. He is well built, but by no means tall; not too stout, but what the French call *bien potelé*.

His manner and entire behavior are of the most suave, never get angry or even impatient kind, and he seems very amiable, easy going and, above everything else, exceedingly modest.

Never before did I regret so much that my entire stock of Italian consisted only of *Lo C'amo*, which was not suited for the occasion, and of a dozen or two of the standard words of the musical nomenclature, with which, however, one cannot very well carry on a conversation. As for Mascagni, he speaks only his native tongue, and does not even understand French; but with the kindly offered assistance of polyglot Mr. Pierson I managed to learn from Mascagni's own lips that he has a great admiration for the United States, and hopes at no very distant day to get there, if only to satisfy his curiosity and study the country and scenery, of which latter he seems to be very fond.

Conversation, which under the circumstances was somewhat difficult, soon became impossible, for now the army

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of autograph hunters pounced upon the unwary maestro. They were, however, not all of the female sex, and while the latter came with their little autograph albums, fans and even silk handkerchiefs, the gentlemen went so far as to take off their white evening dress neckties to have Mascagni write his name on them. It must be acknowledged that he took the wearying test most admirably and good naturedly, and never stopped writing until the last autograph hunter had been satisfied.

#### "AMICO FRITZ."

On Thursday evening the Royal Opera House presented "Amico Fritz." It had been intended to give it in Italian, as a compliment to Mascagni, but this was found to be impracticable, especially as far as the chorus was concerned, and therefore the German version was retained. The performance under the composer went much smoother than that of the "Cavalleria," although Mascagni had had considerable difficulty in making himself understood. But his interpretation, especially of the more idyllic portions of the work, did not differ very materially from the accepted one at the opera house, and thus everything went on quite serenely. The performance, however, was in no wise a remarkable one, and except for the repeated calls before the curtain, which after each act brought Mascagni face to face with a large and enthusiastic audience, one might have imagined that it was an every day event.

#### SECOND PERFORMANCE OF "FRANCISCUS."

Not an everyday event, however, was the second performance of Tinel's "Franciscus," which Siegfried Ochs gave with his Philharmonic chorus at the Philharmonie on Friday night, also in the presence of the composer, who had run over from Malines, in Belgium, to hear his legend interpreted, as he himself acknowledged he had never heard it before, and who met with a reception on the part of the public which, in its way, equaled, if it did not indeed surpass that which was accorded to Mascagni at the opera house up to that day.

On the same evening Martin Blumner gave a performance of Grell's mass in sixteen parts with his chorus at the Singakademie, but as I knew this work through repeated representations on the part of the New York Oratorio Society, under Walter Damrosch's direction, and as I do not esteem it by any means as highly as I do Tinel's work, which moreover was up to last Monday night an absolute novelty to me, I preferred to attend the "Franciscus" repetition. I must say that I did not have cause to regret my resolution. My first impressions, which I gave to you in my last week's letter, were not only confirmed, but, in fact, the work grew on me considerably after repeated hearing, and I harbor now only the wish of hearing it again as soon as possible. This, however, will in all probability not be the case before next season, when "Franciscus" is to be one of the first works reproduced by the Philharmonic chorus.

The second performance also was superior to the first one, especially as far as Heinrich Vogl's interpretation of the part of the saint was concerned; for not only was he in excellent voice last Friday night, but he had also sufficiently familiarized himself with the music, which evidently had not been the case in some portions on the occasion of the premiere. Mrs. Hertzog was simply superb and the chorus deserves unstinted praise, especially the ladies, who sang with unflagging devotion. The orchestra also was in fine trim and had been augmented by two harps, so that we had altogether the imposing number of four harps, which lent splendor and tonal brilliancy to the orchestral coloring. To me the harp always seems in the orchestra like the aureole around a saint's head, and I acknowledge that I can hardly get enough of it.

Tinel was soon found out by the audience to be seated quite discreetly in the back row of a box in the balcony, and he was loudly called for until he first appeared at the balustrade bowing thanks; but the public was not satisfied with this, and had him out on the stage time and time again after each of the three parts of the oratorio, and especially at the close of the work he was literally overwhelmed with applause, cheers, a Tusch from the orchestra and a huge laurel wreath, from which he gave a leaflet to each and every one of the chorus who came and begged for it. Moreover, he vigorously applauded both chorus and orchestra, and repeatedly embraced the conductor as well as the soloists.

#### COMPOSER TINEL.

Tinel is of most striking appearance. In figure and demeanor somewhat reminding you of a thin, gaunt Jesuit priest, his face and head seem a combination of Berlioz and Schumann, if such a thing can be imagined. But his eyes have neither the dreaminess of the latter's nor the vivacity of the former's; they merely look at you in a thoughtful, intent way through evidently very sharp glasses. Tinel, like Mascagni, seems a thoroughly modest fellow, but while the Italian shows an easy amiable modesty, the Belgian's is of the earnest and almost premeditated kind.

In conversation, however, which he carries on almost equally well in German as in French, he is very animated, and altogether he makes the impression of a strong character and a hard worker. That he is the latter may be gleaned from the fact that he acknowledged that he only begrudgingly left his work to run over to hear "Franciscus," as he is now on the point of finishing another sacred

composition. This one, however, the title of which he did not disclose, is a sort of dramatic legend, intended for the stage. What impresses you most strongly in Tinel is his apparently sincere piety, which of course is also reflected in nearly all of his work. At the house of Siegfried Ochs, whither we had gone after the performance upon invitation of that rising young conductor, Tinel, the devout Roman Catholic, assured me in all sincerity that he did not compose his own composition, that it was the Lord who did it for him, and that his humble self did nothing in the matter, but to jot down what the Lord dictated to him.

It was quite a jolly and spirited affair this little improvised supper at the spacious, but cosy parlors of Ochs where he and his petite young wife did the honors in charming style and were quite a host in themselves. There the little crowd was a thoroughly congenial one which embraced also Dr. von Hase, the publisher of most of Tinel's works, and the *chef* of the house of Breitkopf & Härtel, who had run over from Leipzig with his wife to listen to the performance; then Mrs. Hertzog, Mrs. Niemann-Seebach (the first wife of Niemann), Professor Schmidt and wife, Court Conductor Felix Weingartner and wife, Miss Emma Koch, Manager Hermann Wolff and wife, Mr. Maas, Felix Lehmann (Cotta publishing firm), Oscar Eichberg, of the "Boersen Courier;" Otto Lessmann and wife, Dr. Welti, Dr. Seiffert, Dr. Reimann, L. Friedlander and wife, and Traugott Ochs (the Guben conductor, no relative of Siegfried).

I came near forgetting to mention that the bier in honor of the occasion was of the "Franciscan" brewing, and in no connection with this that Tinel is not, as has been rumored here, a Franciscan monk, but a married man and the father of six sons at that. In the latter respect he is at the age of thirty-nine, somewhat ahead of the much younger Mascagni, who is now expecting his fifth child, for which palpable reason his wife had to forego the pleasure of coming on with him to Berlin to enjoy with Pietro the triumphs of his sojourn here and of the "Rantzau" premiere, of which more anon.

I hope I am not becoming too indiscreet!

#### PROFESSOR URBAN'S PUPILS.

For Saturday morning I had an invitation to attend a rehearsal of orchestral works composed by pupils of Professor Urban. As there are several Americans among his most promising pupils, I went with interest and pleasure, and found myself amply repaid for the little trouble. As far as I know, Professor Urban is the only teacher of orchestration here who perfected arrangements for giving his pupils a chance to hear what they wrote. They pay the small sum of 10 marks (\$2.50) a month, for which they have the privilege of having their compositions tried by the Meyder Orchestra on Saturday forenoons at the Concert House, and if there is anything particularly good among them Kapellmeister Meyder takes it up in his regular concert repertory. The orchestra is a complete and efficient, if not exactly a first-class one. On the occasion I am writing of Professor Urban tried over and conducted in person the following little program:

Suite of valse for string orchestra in A major, James K. Pleasants  
Berceuse for violin, with orchestral accompaniment, in

A major, G. Elliott Pendleton Schenck  
Serenata for strings, in G major, Ernest Baeker  
Marche Caractéristique, for wind instruments, in A  
major, Otto Ehlers  
Valse Caprice, for grand orchestra, in B flat, Bogumil Zepler

Of these the "Ehlers' march" showed the most talent and the best orchestral coloring. Mr. Schenck, of New York, composed a very pretty little berceuse, which, in the hands of a Miss Powell, would prove quite an attractive program number. The suit of waltzes for string orchestra, by Pleasants, of Vevay, Ind., contains ideas of melodical beauty and grace. The harmonization moreover evinces rare theoretical knowledge and a masterly application of tonal effects and tone color. The harmonic progressions are at times fascinating and some of the modulations exquisite. Thus the little work did not fail to produce a telling effect upon the small invited audience of cultivated musicians, and the congratulations for Mr. Pleasants were numerous and hearty. Professor Urban evidently conducted the work *con amore*.

#### "DIE RANTZAU" A SUCCESS.

With Saturday evening we finally reached the long-promised Berlin premiere of "Die Rantzau," and with it also the climax of the Mascagnitis that has struck the German capital. The great opera house was filled to its utmost capacity with one of the most representative of audiences. Expectation held everybody in suspense, and a kind of undecided feeling or mood prevailed during and after the short "Vorspiel" in E minor, which is hardly of much merit, and also reigned during the first act, which is decidedly the weakest of the four, and which abounds in harmonic monstrosities of the ugliest kind. It was with some difficulty that a two-fold call before the curtain was effected for the young composer by his friends in the house, and "Die Rantzau" seemed to be doomed to failure. Then, however, came the second act, which is simply superb, and surely among the strongest things Mascagni ever wrote. The interruption of the beautiful four part "Kyrie" in D flat, which is being sung in Johann Rantzau's house, by a hostile chorus from the outside, is effective

and a stroke of musicianship, and the final scene of this act, between father and daughter, which was incomparably played and sung by Bulsz, was so overwhelming that all of a sudden the audience grew frantic and called the composer out four times, he taking occasion to drag Bulsz out with him the last time, which is quite against the usually strictly observed regulations of the royal opera.

The third act is very pleasing, especially the opening female chorus, but it lacks somewhat in dramatic action and music except toward the end. The audience liked it very well, however, and Mascagni was called out three times.

Of enormous effect was the love duet in the fourth and last act, which was most admirably sung by Miss Hiedler as "Louise," and Rothmühl, the tenor, as "Georg" ("Jacob Rantzau's" son). It is of great absolute beauty and of an élan and passion that carried everybody away. Mascagni was called out in open scene, which is also against the etiquette of the house, and at the close of the act when the curtain falls upon the reconciled hostile brothers and their happy children, the Italian composer was brought before the curtain eight times.

"Die Rantzau" thus proved, in opposition to Vienna, quite a pronounced success in Berlin, and I must say, a deserved one. I consider it a far stronger work than "Amico Fritz," which again I think is a progress upon the "Cavalleria." That portions of the opera are tame must in a great measure be attributed to the book, which is at moments a rather weak dramatization of the pretty Erckmann and Chatrian novel; but wherever the compilers of the book rise to a situation the composer is always their equal and quite frequently vastly their superior.

The performance of the work at the premiere was the finest operatic ensemble performance which I have seen in many years, including my New York, Paris and Bayreuth experiences. It was simply superb in spirit and flawless in execution. Weingartner conducted as if his life depended upon it and did wonders with the orchestra, thus proving to the composer that his personal direction could not have improved, and might (as he could not have made himself so well understood) have imperiled them. Bulsz gave one of the grandest impersonations I ever saw on any stage. Rothmühl and Miss Hiedler were excellent, and Betz, as "Florentius," and Kropel as "Jacob Rantzau" were very good. The chorus did their duty splendidly, and the mise en scene of Tetzlaff left nothing to be desired.

The characteristic Mascagni intermezzo for orchestra between the third and fourth acts was omitted by special request of the composer, as he wanted to convince himself that an opera of his could prove a success also without the aid of an intermezzo.

Sunday night "Die Rantzau" was repeated, and, with Leoncavallo's "Bajacchi," holds the boards alternately all this week, with the exception of Saturday, when Wagner will have a show again.

So pleased was Mascagni, who departed for Milan to-day, with his Berlin stay and success, that he insists upon it that the first performance in the world of his next opera, "William Ratcliff," must take place here. He is now putting the last touches to this work, which in reality is the first opera he ever wrote, and the beautiful libretto of which is based upon Heinrich Heine's poetic inspiration.

#### PHILHARMONIC CONCERT.

There remains now nothing more to be reported except the ninth Philharmonic concert, which took place on Monday of this week, viz., last night, and which was well attended, but by no means crowded.

As I correctly anticipated some weeks ago, Felix Mottl, of Carlsruhe, was once more the conductor, and although he was much more satisfactory than at the previous con-

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cert, his reception by the public and treatment by the press was hardly more than lukewarm.

He interpreted a little symphonic work for string orchestra, described as "Night Music," by Mozart. The four movements, allegro in G, romanza in C and menuet and finale in G are quite pretty, but entirely innocuous, and why they should have been in their serene clarity described as "night" music, I fail to understand. Possibly the moon and the stars were out in full force that night.

The other orchestral numbers were the love scene and the "Queen Mab" scherzo from Berlioz' "Romeo and Juliet" symphony, and Wagner's "Rienzi" overture. All these I have frequently heard much more effectively performed under Theodore Thomas and others.

The soloist was Eugen d'Albert, who played once more the Beethoven G major piano concerto, and played it exceedingly well, except that he dragged out the andante con moto in excruciatingly slow tempo. The Liszt E flat concerto on the contrary he overhurred so immensely in the last episodes that he overreached himself, and his technic as well as his strength came near failing him. He was, however, very successful with the public, and was half-a-dozen times enthusiastically called out without, however, granting an encore.

Originally d'Albert had been billed for the Schumann concerto, and at the first rehearsal had played this work. At the last moment, however, the program brought the change to the Beethoven G major. The reason assigned by d'Albert for this is that he did it "by special request of Cosima Wagner," who is here at present and who attended the concert. That Wagner had a grudge against poor Schumann is well known, and he even authorized an attack upon his works in the Bayreuth Blätter, thus getting even with his adversary long after he had died. But why Cosima should continue the battle long after both Schumann and Wagner are dead is almost incomprehensible, all the more so as Wagner never wrote a piano concerto.

\*\*\*

Yesterday the news reached here of the rather sudden death of Hermine Spies, who died at the early age of thirty-two. She was the possessor of a noble contralto voice, and an intelligent as well as a thoroughly musical singer. For about twelve years she held undisputed sway in concert and oratorio work, and at German music festivals when a contralto was sought. In England, too, she was well liked. Of late her voice began to fail her, and as she had saved in time she could afford to live the last year or two of her life in comparative retirement and absolute ease. She was a fine artist and woman.

\*\*\*

Theodore Reichmann, the handsome, has won laurels at Munich last week in "The Flying Dutchman," and has just now been re-engaged by the Vienna Court Opera House management.

\*\*\*

Now I have to cut this rather lengthy epistle short, as I want to step over to the Bechstein Hall to hear Teresa Carreño-d'Albert's piano recital, about which I shall let you know next week.

O. F.

### A Pupil of Pudor.

**A** MAN who is not unknown in first night audiences, and has dabbled a little in both the arts of painting and music, entertains original views on the subject of recitals. The scheme that he wants to see put in practice is this: "My plan for giving recitals—I mean by that getting other fellows to give them, for I haven't money enough to carry out the idea—is to have them take place in the dark. Wait a minute, now. I don't propose to turn all the lights off; I only want to produce a cool and thoughtful gloom. It would stimulate imagination. It would allow those of a sensitive temperament to shed tears, if the music moved them to, without fear of being observed and sneered at by their neighbors. In our 'grand' concerts I suppose it is necessary to have the lights up, because people keep coming and going while the music is played and, besides there are a great many people who in their inmost hearts do not care for music, and who go simply because it is the thing to do, and because they like to see and be seen. As you are aware, there is no attempt to make these great concerts occasions of either beauty or comfort. The hall is in a glare of light, and the lights in our halls are most inconsiderately and inartistically arranged, shining directly into the eyes of the audience and making no picturesque shadows possible.

"I understand that in Brooklyn it has been customary, for a number of years, to decorate the stage of the Academy of Music with flowers and palms at the important orchestral concerts. This, I believe, is done by a few wealthy subscribers. If it is done by the managers, then the managers are more hopeful subjects than I thought they were. I never met a great many managers, but all those that I have met are too eager for a dollar to go to the expense of fixing up a stage with plants. But, anyway, that is a move in the right direction. I would amplify that idea.

"As I said, I would have a music recital take place in a cool, well aired and darkened room, with just light enough

about the stage to show that it was beautiful. To thoroughly enjoy good music it is necessary to be comfortable and at ease. You cannot get ease and comfort in a narrow leather chair in a hot, overlighted theatre, with your knees pressed against the iron back of a chair in front of you. Now, can you? Of course not. Well, what I would do would be to place the audience in large, soft, easy chairs disposed at just such an angle to the stage as the occupant pleased, instead of long rows. These chairs alone being richly upholstered would give beauty to the room, and I would cover the floor and drape the gallery front with Turkish rugs."

"But would not these soft stuffs deaden the sound of the music?"

"Exactly. That is what I should want to do. My aim would be to produce a sense of repose, and there can be no repose when a pianist is filling a bare room with clattering echoes, or a piano singer is screeching high Cs. And that is another point: The music and the situation ought to harmonize. Such a setting as I have indicated would be simply ideal for Paderewsky; it would be delightful for Joseffy, but the old school of slambang players and scale runners would be out of place in it.

"Then, as to the stage: that would have to be the focus of beauty, as it would be the focus of interest. I would have a piano of light wood, decorated—not one of the great, black, shiny coffins that Philistine manufacturers have imposed on the public for the last fifty years. The lights should come from candles and shaded piano lamps, and the piano should be fairly banked in with palms and flowers. A few bouquets of violets and roses should be placed about the hall where their odor could be faintly perceived."

"You want to charm all the senses at once?"

"Now you have hit it. I want to make a delicate art harmony."

"Well, then, how about the sense of taste?"

"Oh, pass around sandwiches and coffee before the recital begins, or in the pauses between the parts of the program. Music sounds better after a bite and a sip, anyway."

"Would you put your pianist into a Bunthorne costume?"

"No, for the reason that it would seem affected. It would remove attention from his playing to himself. I hope the time will come when the perfectly awful garments of men will be evolved into something a little more susceptible of color and grace. No, I would put tapestries behind the pianist. That is all that could be done for him."

"Why don't you mention this scheme to some of the society people, who could try it at their private musicales?"

"Dear, dear! That would be the death of it. The people in the audience would have to be strangers to each other, or else the thing would be impracticable. Have you ever attended these musicales at private houses? If so, you know how the vealy young gentleman and the vealy young lady titter and snicker together, and how the man with no ear for music tries to tell stories and repeat club gossip to those who have ears, and how dressed up and self conscious the company is, and how hot and bright the room is kept. No, I fear it is all a dream, but if I ever get rich I shall try it once and send you a ticket.—Sun."

**Hans Rokitansky.**—The Vienna basso, Rokitansky, will, at the end of his present engagement, take leave of the opera house. He has been twenty-nine years one of the props of the Vienna Opera, and is now fifty-eight years old. His wife is a daughter of the famous basso, Lablache.

**Chorals.**—Director Vollhardt, of Zwickau, gave, with the aid of the choir of St. Mary's, an interesting concert, at which he produced eight versions of the choral "Nun komm, der Heiden Heiland," by Johann Walther (1555), Scandellus (1580), Berch (or Berchem), Osiander (1604), Decker (1609), Eccard (1611), Hassler (1612), A. Hiller (1803); three vocal versions of the choral, "Herzlich tut vich merlangen" (Befehl Du Deine Wege), Hassler Demantius (1645), Crüger (1662), and S. Bach: three vocal versions of the choral "Gott des Himmels und der Arden," Albert (1661), Bach and Schicht (1812). The preludes by Pachelbel (1706), Vetter (1740), Bach (1750), Homilius (1755), Hesse (1863), Töpfer (1870) were played by Organist Türke in admirable fashion.

**Ancient Melodies.**—The Oratorio Society, of Halberstadt, gave a concert lately devoted to German volkslieder from the twelfth to the nineteenth century. The pieces were introduced with historical details by P. Stube. The oldest numbers were "Christ ist erstanden" (twelfth century), "Joseph, lieber Neffe mein" (carol, fourteenth century), "Das Lied vom alten Hildebrand" (thirteenth century), "Der Graf von Rom" (fifteenth century), "Der Lindenschmied" (1500), "Innsbruck, ich muss Dich lassen" (fifteenth century), "Ich komme aus fremden Landen her" (fifteenth century), "Wir zogen in das Feld" (a march of Landsknecht's, 1509), "Der Gutzgach" ("The Cuckoo," sixteenth century), "Was trag ich auf den Händen" (drinking song, sixteenth century), "Es ist ein Ros' entsprungen" (sixteenth century), "Mein G'muth ist mir verwirret" (1601), while more modern lieder brought the concert to a close.



**Madeline Astorga.**—In spite of her foreign name, this lady is a German and lives in Potsdam. She lately gave a concert with Therese Saak, of Dresden, at the Bechstein Hall, Berlin.

**Zurich.**—The City Theatre of Zurich is in a bad way. Drama does not attract, and only grand opera fills the house.

**Dresden.**—At the Ash Wednesday concert were given Beethoven's "Coriolanus Overture" and Liszt's "Faust Symphony." The vocal part of the program was represented by Mr. Anthes, who sang "Unter Blühenden Mandelbaum," from "Euryanthe." Teresa Carreño played Chopin's "E minor concerto," and some solos, including the Schubert-Tausig military march, with great success.

**Bach Revised.**—A revision of Bach's "St. Matthew's Passion," for simple chorus and organ accompaniment, has been given at Deuben, near Dresden, with such approval that the performance will be an annual one.

**Moran-Olden.**—At the fourth concert at Barmen Mrs. Moran-Olden sang in admirable style the "Rezita Air," from "Oberon," the solo in Mendelssohn's "Loreley-Finale" and some lieder.

**Belgian Composers.**—The cantata, "Freyhr," for soli, chorus and orchestra, by Emile Mathieu, was given lately at Dusseldorf, and was followed a few weeks later by "The Rhine," a cantata of Peter Benoit. The latter piece, in which German students, professors, Englishmen, Frenchmen and travelers from everywhere are introduced, tickled the Dusseldorfers mightily.

**Paris Grand Opera.**—The last rehearsals of "Deidamia" commenced in the middle of February. Miss Wyns, laureate of the Conservatory at the last examination, will make her début in this piece. People are talking already of a successor to Mr. Bertrand, the director; during his fourteen months' administration the deficit has reached 231,000 frs. The cause of this heavy loss is the condition in the contract for cheap or free performances.

**The Thomas-Cantor at Last.**—As Prof. Albert Becker, at the request of the Emperor, declined the post of cantor at the Thomas Church, Leipsic, the situation was offered to Mr. Gustav Schreck, of the Leipsic Conservatory, who has accepted it.

**Wagner Museum.**—The sale of the Oesterlein Wagner relics seems still in doubt. The offer of the collection was made two years to the Vienna Municipality, who paid no attention thereto. The German Wagner Committee has paid 10,000 marks for an option on it, but it is thought that the influence of the Princess Reuss, a daughter of the Duke of Saxe-Weimar, will succeed in having it, when the purchase is complete, located at Weimar.

**Wilhelmj's Return.**—After ten years of silence A. Wilhelmj has appeared in Posen, arousing immense enthusiasm.

**Here's a Discovery.**—Siegmund Austerlitz, of Vienna, has published a letter in which he claims for Beethoven the music of "Der Wasserträger" ("Les deux Journées"), and asserts that he gave or sold the title of many of his famous works to Cherubini and Rossini. The above

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work Austerlitz says, was composed in Vienna in 1804, and called "Die Tage der Gefahr," while unfortunately "Les deux Journées" was played in the Theatre Feydeau, Paris, January 16, 1800. This somewhat weakens the statement that Austerlitz has Beethoven's autograph score. He also assigns to Beethoven, Cherubini's "Elisa," "Medea" and "Faneska." He moreover possesses, he says, Beethoven's original score of "Ricciardo e Zoraide," usually attributed to Rossini.

**Rubinstein's Memoirs.**—The recollections of Rubinstein for the half century, 1839-1889, which appeared some time ago in a Russian journal, will be republished in a German translation by Ed. Kretschmann.

**A New Prussian March.**—Count von Moltke, major of the Life Cuirassier Regiment, has presented to the Emperor-King a march of his own composition. After hearing it performed His Majesty ordered it to be added to the official army repertory.

**Innsbruck.**—The Musical Society of Innsbruck, founded in 1818, is preparing to celebrate its seventy-fifth anniversary, when Joseph Pambaar will conduct Liszt's "St. Elizabeth."

**Mrs. Ingeborg von Bronsart.**—It is said that the Chicago directors have asked this lady to place the score of her opera, "King Hiarne," at their disposal to be produced on the stage during the exhibition. The work will soon be produced at Hamburg.

**Bechstein Hall Concerts.**—February 19, Bianca Panteo; 21, Leopoldine von Spira and Minette Wegman; 23, Heinrich Lutter; 24, Max Schwarz; 25, Clara Scholtz; 26, Teresa Carreño; March 6, Madeline Astorga; 9, Max Levinger; 12, Otto Reitzel; 19, Eugenie Reinhold.

**He Does Not Gamble.**—The tenor, Van Dyck, denies that he has lost 70,000 gulden in a wheat speculation, and is going to sue the parties who circulated the report.

**Singakademie, Berlin.**—February 21, Mathilde von Barnekow and Lilli Marsala; 23, Eugen Gura; 28, C. Vandoeuvre, the French 'cellist. March 11, Eugen d'Albert; 15, Ernst Jedlicka; 14, Paula Gierke.

**Berlin Cecilia.**—At a late concert of the Berlin Cecilia Society, Scandinavian music was prominent. The program contained, among other novelties, Ed. Grieg's composition for "Scenes from Olaf Trygvason," a work "An Molde," by Chr. Sinding, and a ballad "Der Bergmann" by Emil Sjögren, rendered by a Swedish baritone, Solomon Smith, who also sang some lieder by Holländer. Waldemar Meyer played a suite by Holländer, and numbers from Spohr and Moszkowsky.

**Wurzburg.**—The music drama "Kunhild," by Restler, on its first performance at Wurzburg had a brilliant triumph; both the composer and the conductor Wolfheim were called out at the end of each act.

**Neumann and Bock.**—Angelo Neumann has written to Hugo Bock a letter of congratulation on the welcome extended to Mascagni, and thanks him for mentioning in the toast given at the banquet "those who brought the works of Mascagni to the knowledge of the capital." He assures him of the thanks of the artists of the Lessing Theatre, who gave Mascagni's work forty-six times, for this kindly remembrance. The joke comes in when it is seen that Bock was thinking only of the Royal Opera House, and intended so to express himself.

**The Composer of "I Pagliacci."**—Mr. Reginald de Koven, in "Harper's Weekly," calls the composer of "I Pagliacci" Leon Cavallo. Mr. Sonzogno, in his advertisement of the work, calls him R. Leoncavallo. In Vienna the opera is advertised as "Die Komodianten von R. Leoncavallo," and in Berlin it is styled "I Bajazzi von Leoncavallo."

**Stuttgart Conservatory.**—This institution received last autumn ninety-six pupils, and now numbers 471. Of these 117 are studying for a professional career. The nationalities of the pupils show that thirty-nine men and seventy-eight girls are non-Wurtembergers, and among these twenty-nine are from North America. The professional staff consists of forty-two teachers.

**Gounod's New Opera.**—It is reported that Gounod has completed a new opera to be entitled "Charlotte Corday." It will be produced next year.

**Zschoppe.**—Mr. Constantin Zschoppe, of Kroll's, Berlin, has been appointed Capellmeister of the City Theatre, Heidelberg.

**Heinrich Vogl.**—The Leipzig correspondent of the "Signale," writing of Vogl's concert of February 22, says he prefers Vogl, the singer, to Vogl, the composer, who is certainly considerably more than a dilettante, but has no power of characterization.

**Hugo Becker.**—The 'cellist Hugo Becker, a brother of the pianist Jeanne Becker, and the violin teacher Hans Becker, is a son of the celebrated Jean Becker, and was born in 1804. His first studies were on the piano and violin, but after six years' practice, the influence of Kanut Kündiger, a pupil of Joseph Menter, turned his attention to the 'cello. After a year with the Mannheim Hofcapelle, he went to Friedrich Gruetzmacher, of Dresden, and made his

first public venture as a member of the Becker Family Quartet. He was for two years connected with the Frankfurt Orchestra, but quitted it to fulfill his numerous concert engagements. His latest successes have been in Vienna and Leipsic.

**Leipsic Concerts.**—At the seventeenth Subscription concert the chief numbers were Mendelssohn's "Hebrides" overture, a chaconne from Monsigny's "Aline," and Schubert's C major symphony. The eighteenth assumed the character of a Wagner commemoration. The nineteenth had Sophie Menter as its star, and a new G minor symphony by Theodor Gönz as its novelty.

**Kistler's "Kunhild."**—The production of this work at Wurzburg, on February 24, is said to have presented an opera which "in grandness and importance equals anything of the modern school," whether French or Italian. The motives are spontaneous, the orchestral color only too rich, the declamation vivacious, and the whole effect dramatic. It was first given at Sondershausen in 1884.

**Dresden Concert.**—The concert of the Dresden Teachers' Society, on February 20, was marked by the production of a new cantata for male chorus, soli and orchestra, entitled "Columbus." It did not make a good impression. A second novelty of the evening was an overture to "Die Wunderglocke," by Professor Wermann, and it was equally disappointing.

**St. Petersburg.**—A letter from this Russian Capital at the end of January reports that the severe cold seems to have affected the musical season, especially since Rubinstein, the centre of warmth, is away. The dissolution of the orchestra of the Music Society, after three years of existence, has thrown the public back on the opera orchestra which has already too much to do. Hence there will only be ten Symphony concerts. Lamoureux, who directed two of these, is described as a tame, pedantic musician, who could produce no effect even with his idol Wagner. Of the conservatory pupils who appeared in these concerts, the most noteworthy were Miss Markowa, Mr. Nikolaeff and Miss Jerebtzoff, who appeared at the opening Rubinstein concert at Bechstein Hall, Berlin.

**Sacred Music.**—The Pope has referred to the Congregation of Rites the question of reform in sacred music, and the congregation has proposed to various musicians the following questions: (1) What are the traditional rules and abstract principles to be considered by composers of sacred music, and those who may decide on the admission of their works to the official repertory of the church? (2) What are the best means of assuring the observance of these rules, and traditions? (3) Is it necessary to draw up new rules or are the old ones sufficient? Numerous replies have been received, and the Pope will decide in the last resort. It is reported, however, that "voix blanches" will be excluded, and that the present singers of the Papal Chapel will be replaced by young pupils of the Gregorian school, who, henceforth as they advance in age, will be able to acquire the quality of voice appropriate to their sex.

**Brocéliande.**—The fairy opera, "Brocéliande," by Lucien Lambert, has achieved a decided success at Rouen. The score is described as dreamy, tender and charming; the instrumentation is marked by rare sobriety and measure. Two leit motiven are ingeniously employed throughout the work.

**Was Herold a Jew?**—A friend of Mr. Arthur Pongin is very much exercised on this question and excessively perturbed in spirit by finding the "Siècle" and the "Revue des deux Mondes" bracketing him with Halévy. Mr. Pongin replies that Herold died January 19, 1833, and two days afterward the funeral services were held at the Church of Neuilly. He was a good Catholic.

**Paris Theatres.**—The receipts at the Paris theatres for 1892 fall short of those of 1891 by a little more than 1,000,000 francs. At the Opéra the receipts showed an increase of 3 per cent., at the Opéra Comique a diminution of 5 per cent., at the Vaudeville an increase of 40 per cent., at the Odéon a decline of 30 per cent., and at the Bouffes Parisiens 50 per cent. The Renaissance, which showed an increase of 8 per cent. during last year, has not been opened for some days.

**"Deidamia."**—After the last rehearsal of "Deidamia" at the Paris Opera Miss Wynn was seized with a sudden indisposition, necessitating the transfer of her rôle to Miss Berthet, and a delay of the first representation to some date still unfixed.

**Henry Warnots.**—Mr. H. Warnots, professor of singing at the Royal Conservatory, Brussels, has been removed by a sudden death from the scene of his labors. He was born at Saint Trond, and first appeared in opéra comique in various French theatres and at the Opéra Comique. He next sang at the National Flemish theatre, but soon entered the Conservatory, where Fétis made for him a class of French lyric declamation. He next became professor of singing, where among others he had as pupils Mesdames Bosman, Dufranc, Ferrens, Messrs. Martapoura, Massart, &c. In the most brilliant period of his professorship he was called to direct the music school of Saint Josse-ten-Noode, Schoerbeek, and the now defunct Society of Music, where he produced for the first time in Belgium

"Samson et Dalila," "La Damnation de Faust," "Eve," &c. He also composed some now forgotten airs and two or three cantatas. He was in the 64th year of his age.

**Valldemose.**—Mr. Francisco Frontera de Valldemose, professor at the Madrid Conservatory, director of the Royal concerts and of the Classical concerts, is just dead. He published many of his compositions and a "Method for Transposition." He was born in Majorca in 1807.

**The D'Harcourt Concerts.**—The eclectic concerts organized by Mr. Eugene d'Harcourt at the hall in the Rue Rochechouart, that was built expressly for them, present an interesting list of names. Side by side with the names of Haydn, Gluck, Mozart, Beethoven, Cherubini, Méhul, Weber, Schubert, Mendelssohn, Spontini, Auber, Raff, Rossini, Meyerbeer, are those of Wagner, Brahms, Ambroise Thomas, Gounod, Massenet, Saint-Saëns, Delibes, Paladilhe, down to Strauss and Bayer. Among the soloists are Mesdames Emilie Leroux, Josée Maya, de Nocé, Anna Nathan, Jane Evel, Giovanetti, Messrs. Mauguère and Piroia (vocal), Mesdames Saillard-Dietz, Ratisbonne and Burquet du Minil (piano), Miss Marguerite Baude and Mr. Schidenhelm (violin), and Messrs. Houfflack, Flesch (violin), Damaré (flute), &c.

**Wagner in Paris.**—Mr. Bertrand, who is preparing the "Walküre" for the Paris opera, will give shortly before the first performance of that drama a series of lectures on "The Rheingold," at which Mr. Catalle Mendés will explain the meaning of the work, and some of the artists from the National Academy will sing selections from it.

**Van Zandt.**—The accident to Miss Van Zandt was more serious than was at first reported. She broke her leg and cannot appear for three months. This will delay her rentrée at the Opéra Comique till next October.

**"Falstaff."**—The manager of La Scala has formed an alliance for the projected tour of "Falstaff," with the Marches e Monaldi. The city of Venice gives the enterprise a subsidy of 6,000 lire for each performance there.

**Mascagni's New Opera.**—During his visit to Berlin Mascagni promised to have the first performance of "William Ratcliff" at the Royal Berlin Opera House.

**An Appreciative Listener.**—At a late performance of "Aida" at Odessa the Emir of Bokhara was present. He slept tranquilly throughout.

**Opera in Italy.**—During this Lenten season there are twenty-eight theatres giving opera in Italy.

**Richter's London Concerts.**—Dr. Richter has drawn up an interesting prospectus for his season, which will commence on June 5. There will be a few additions to the repertory, most of which have been heard elsewhere. The selections from Greig's music to Björnson's drama "Olaf Trygvason" were given at the Crystal Palace in 1891, while the symphonic poem "Vltava," by Smetana, and Goldmark's "Prometheus Unbound" have likewise been heard here. On the other hand Fibich's "Auf Carlstein" and Richard Strauss's symphonic poem "Don Juan," are genuine novelties. Another work new to London audiences is the overture to "Der Teufels Lustschloss," Schubert's first opera. The only symphonies of the classical repertory to be heard are Beethoven's fifth, seventh and choral symphony, and Mozart's in G minor, while one of Liszt's Hungarian rhapsodies is of course to be given. The Wagner selections at present are small, and they do not include the prelude and closing scene from "Tristan," the "Siegfried" idyll, the "Tannhäuser" prelude and other works.

**A Sad Libel.**—The "Christian World" has a little musical item as follows: "Mrs. Albani in celebration of the fiftieth anniversary of her début as a singer, distributed twenty savings bank books of 100 francs each to as many school boys in Paris." This is flat libel. One or two of Mrs. Albani's sister prime donne may be fifty years of age, but to pretend that the distinguished Canadian prima donna has been half a century before the public, or in other words, is a sort of soprano Sims Reeve, might get my Christian contemporary into a world of trouble if the lady were thin skinned enough to appeal upon the point to the law courts. It is, of course, quite possible that the "Christian World" cannot discriminate between Mrs. Albani and Mrs. Alboni.—London "Figaro."

**Mary Cardew.**—A young English lady, Mary Cardew, a pupil of Joachim, made a highly satisfactory début at the Crystal Palace, London, last week.

**The De Reszkes.**—The brothers Jean and Edouard de Reszke, will give eight performances at the Paris Opera during the course of this month.

**Opera Conditions at La Scala.**—Commenting on the recent failure of Patti to please the Milanese, a correspondent of the "St. James Gazette" gives this startling picture of the condition of the Milan opera, which is reported the best in Italy: "If Mrs. Patti has changed in fifteen years, so has the Milanese public; for, without going back to the cinque gloriose giornate, I remember the time when so wretched performance would not have been tolerated at the Scala, and a management would not have dared to present an artist of Mrs. Patti's celebrity in such surroundings. Strange to say and difficult to understand, but the fact is that Mrs. Patti was engaged to appear in



'Traviata,' 'Barbiere' and 'Lucia' before anybody had thought of a suitable tenor for 'Alfredo,' 'Almaviva' and 'Edgardo,' and until the last six days not one was forthcoming. Of the two light tenors belonging to the Scala company, one did not know any of the parts, while the other is a singer chosen at the eleventh hour, one Mr. Maina who was busy with the rehearsals of "Falstaff." Mr. Maina got so frightened at the dress rehearsal on Wednesday last that he bolted from the theatre as soon as the curtain was raised, and the performance had to be postponed from the 19th to the 20th, if only to give the poor fellow time to pluck up some more courage. If the twenty-four hours' rest proved effectual in this direction it had no influence on Mr. Maina's abilities, and before he had sung half a dozen bars of his 'brindisi' he was already classified as a salame and a cane. The audience jeered at him and laughed at every phrase, and echoed his high notes, and imitated his portamenti and disported itself with its customary cruelty.

**Gantzberg.**—The Berlin "English and American Register" writes: "Special mention should be made of an American tenor, Mr. Gantzberg, rendering an air from Verdi's "Traviata" in a most exquisite way, as well as the duet between Lionel and Plumket (Mr. Liman) from Flotow's opera "Martha." This highly promising young singer has a rich and mellow tenor voice, of a great range, pure in piano and forte, and fully in command of the gradation of crescendo and diminuendo; his other numbers were Becker's "Frühlings-Gruss," Cornelius' "Komm, wir wandeln zusammen," Carl Böhm's "Mein und Dein," every song calling forth the most enthusiastic applause and repeated calls for the young American.

**Norwich Festival, England.**—The list of artists engaged includes the names of Mesdames Albani, Anna Williams, Helen Trust, Belle Cole and Marian Mackenzie; Messrs. Lloyd, Ben Davies, Norman Salmond, Bantock Pierpoint and Henschel, while among the new works will be Mr. Cowen's "Water Lily," a Polish rhapsody for piano and orchestra by Mr. Paderewski, Mr. Gaul's cantata, "Una," Mr. Edward German's new orchestral suite, and Mr. J. F. Barnett's cantata for female voices. "St. Paul," "Judith," "The Messiah" and "The Golden Legend" will likewise be in the program. Special engagements have been made as instrumental soloists with Mr. Sarasate and Mr. Paderewski.

**A Gastspiel in London.**—Sir Augustus Harris, the lessee and manager of the Royal Opera, Covent Garden, and the Theatre Royal, Drury Lane, London, arrived in Berlin last Saturday, and he took apartments at the Central Hotel. Count Hochberg, the Intendant General of the Royal Plays, received Sir Augustus in audience on Monday at half past 11 in the presence of the artistic secretary, Mr. Pierson. The subject under consideration at the audience was the proposed season or 'Ensemble Gastspiel' of the Royal Opera at Covent Garden Theatre in the months of May, June and July, 1894.—English and American Register.

Mr. Pierson, the artistic secretary, was well known in New York before he received his present distinguished title.

**Drums.**—Drums are probably an Eastern idea introduced by the Crusaders into Europe. They are frequently mentioned in the accounts of the first Crusade. When Edward III. of England and his Queen made their triumphal entry into Calais in 1347, "tambours," or drums, were among the instruments which were played in their honor. Another of these was called a "naccare," or kettledrum, taken, together with its name, from the Arabs. The poet Chaucer also mentions this instrument in his description of the tournament in the "Knight's Tale":

"Pipes, trompes, nakers, and clarionnes,  
That in the bataille blown bloody soundes."

The King generally kept a troupe of these bandmen, or minstrels, in his employ, and we read that Edward II. on one occasion gave a sum of 60s. to Roger the Trumpeter, Janino the Nakerer, and others, for their performances. Another minstrel was called the "cheveretter," or player on the bagpipe.

King Henry V. had a band which discoursed sweet music during his expedition to Harfleur, each member being recompensed for his services with the sum of 12d. per diem. When the citizens of London were mustered in the thirty-first year of the reign of Henry VIII., we hear that "before every standard was appointed one dromslade at the least." Each company of 100 men at this time possessed a couple of drummers.

Kettledrums as used by cavalry, appear to have been a comparative novelty in 1685, when Sir James Turner wrote: "There is another martial instrument," he tells us, "used with cavalry, which they call the kettledrum; there be two of them which hang before the drummer's saddle, on both of which he beats."

The dignity known as Drum Major was not generally recognized in the English Army till the close of the reign of Charles I. Corporal punishment up to the time of William III. was executed by the Provost Marshal and his deputies, but afterward the drummer was intrusted with the task.

Among the records of the Coldstream Guards is an order that "the Drum Major be answerable that no cat has more than nine tails." In 1661 a Drum Major of the Parliamentary Army received 1s. 6d. pay per diem.—"All the Year Round."

## Vienna Correspondence.

VIENNA OFFICE THE MUSICAL COURIER,  
IX Schwarzenbergstrasse 15,  
March 4, 1893.

**ERNEST VAN DYCK** and **Emil de Roddaz** are the authors of a new ballet, shortly to be brought out at the Imperial Opera, and which is called "The Five Senses." Winkelmann made his first appearance in the "Profet" on Sunday last, after his severe indisposition, from which he seems to have entirely recovered. The popular tenor was awarded a grand ovation and called out innumerable times after each act. Mrs. Standthartner-Mottl, who has been laid up for three weeks, sang for the first time after her marriage, on Saturday last, in "Romeo and Juliet," meeting with great success. Ilka von Palmay, the excellent soubrette of the Theater an der Wien, who has been a member of the stock company for over five years, will sever her connection with this theatre on May 1 and appear in Berlin for a limited number of nights, afterward going to Prague for a short engagement. Miss Palmay has signed a contract with the Theater unter den Linden in Berlin, accepting a permanent position there, although the Carl Theater of Vienna, tried hard to secure this popular and splendid actress, but without success. Teresina Tua, the violinist, has been engaged by Alexander Rosé, for a series of concerts next season, likewise Eugen Ysayé, the Belgian violinist. Every seat for César Thomson's second concert on Monday, March 6, has been sold, and his third concert, with orchestra, is being announced. By a strange coincidence Sarasate plays here the night following Thomson's appearance, thereby affording one a good opportunity of comparing these two artists. As usual, Sarasate will be assisted by Mrs. Berthe Marx, and the program for this occasion promises to be a most interesting one. Eugen Gura sings on March 13 and will be assisted by Professor Heinrich Schwartz, a pianist from Munich. The artists engaged for the performance of Rubinstein's "Paradise Lost," on March 16, are: Mrs. Bertha Gutmann, wife of the Impresario Gutmann; Gustav Walther and Josef Ritter and Reichenberg.

### ZELENSKI'S CONCERT.

The concert, made up entirely of compositions of Ladislaus Zelenki, came off last Sunday, February 26, when the composer had the co-operation of Lola Beeth, Carl Grengg, Dr. Hans Paumgartner, the Slavonian Male Chorus, under the direction of Alois Buchta, the Opera orchestra, and J. N. Fuchs, the conductor. Following was the program:

Overture, "Waldklänge," op. 41.....Zelenki  
The Forty-sixth Psalm, for male chorus and orchestra.....Zelenki  
Aria from the opera "Konrad Wallenrod".....Zelenki  
Karl Grengg.

Gavot from the suite C major, op. 45.

Polonaise, op. 46.

Songs for soprano—

"Meine Nachtigall."

"Zu jung vermahlt."

"Mein Schützchen."

Lola Beeth.

Male chorus—

"An die Willia."

"Jagdlied."

Ballet music from the opera "Goplana".....Zelenki

The overture "Waldklänge" is a masterpiece of orchestration, and although one meets familiar motives, reminding one of Wagner and other modern composers, the work as a whole is a most meritorious one, and was finely played, as indeed were all the compositions for orchestra. The best thing in this line is the polonaise, op. 46, a brilliant and original piece of work, thoroughly Polish in character. The bass aria is heavy and uninteresting, whereas the soprano songs, charmingly sung in Polish by Lola Beeth, are musical gems and deserve popularity. Zelenki has received a great amount of social attention during his stay in Vienna, a number of entertainments and soirées having been got up in his honor.

### VIENNA STRING QUARTET.

On the afternoon of the same day, Sunday, February 26, I heard for the first time the Vienna Popular String Quartet, which has been in existence for two years, and whose object it is to bring before the public classical music at popular prices. This quartet has met with very great success, and the program on this occasion was:

Piano quintet, E minor (new).....Sinding  
Piano, Miss Ella Kerndl.

"Ich stand gelehnt an den Mast".....Gound

"An die Leier".....Schubert

"Ihr Bild".....Schubert

Mr. Hermann Jessen.

Quartet, B minor (manuscript).....Julius Zellner

(First performance.)

Miss Ella Kerndl, who recently gave a most successful concert of her own, which I mentioned in one of my recent letters to THE MUSICAL COURIER, played the piano part in Sinding's quintet with rare brilliancy and power, and again proved herself an artist of unusual accomplishments, meeting with great success and receiving several calls at the conclusion of her finished performance.

### FIRST APPEARANCE OF ALBANI.

Mrs. Albani made her first appearance in Vienna on Monday, February 27, when she sang to a very large and fashionable audience made up of the élite of Viennese society. Albani was assisted by Miss Bibl, pianist, and D. Ney, from the Opera in Budapest, an excellent baritone.

The Philharmonic orchestra, under Hans Richter, accompanied Albani, and the program presented was:

Overture, "Barbier von Bagdad".....Cornelius  
Aria from "Norma," "Casta Diva".....Bellini

Mrs. Albani.

Ungarische fantasie, for piano and orchestra.....Liszt

Miss Bibl.

Aria from "The Creation," "With verdure clad,".....Haydn

Mrs. Albani.

"Feu Follet".....Schütt

Valse, E minor.....Chopin

Miss Bibl.

Duet from the "Flying Dutchman".....Wagner

Mrs. Albani and D. Ney.

"Archibald Douglas".....Löwe

Mr. Ney.

Valse from "Romeo and Juliet".....Gounod

Mrs. Albani.

Mrs. Albani sang the "Creation" aria in English, and in this, as in all her selections, created the utmost enthusiasm, which resulted in endless recalls and floral tributes, the prima donna, however, refusing to respond to an encore.

There will be a second and last Albani concert, also with orchestra, on March 10, when she will be assisted by a new comer, Sergius Barteneff, a Russian pianist, who is said to be a very fine artist. Both of these concerts are under the local management of Ignaz Kugel, who has been the means of bringing so many valuable attractions to Vienna this season.

The Bohemian String Quartet, of Prague, gave their final farewell concert on February 26, which, owing to the Albani concert, I was prevented from attending. However, I quote the program, which was:

Quartet, "Aus meinem Leben".....Smetana

Piano quintet, F minor.....Brahms

Quartet, G minor.....Grieg

Professor Jirauk, as usual, presided at the piano.

### ROSE QUARTET.

The Rosé Quartet gave their fifth evening on Tuesday, February 28, when they played:

Quartet, C sharp minor, op. 131.....Beethoven

Piano quintet, E flat major, op. 44.....Schumann

Piano, Max Pauer, of Cologne.

Quartet, F major, No. 10.....Mozart

Mr. Pauer, a pianist of eminent musical nature and splendid technic, gave a masterly reading of the Schumann quintet piano part and was warmly applauded. This gentleman will give a recital on March 9, when he will be heard in an unusually interesting and diversified program. Mr. Pauer is the son of Ernst Pauer, the well-known pianist, now resident in London. Alice Barbi, the celebrated singer, who was to have sung Wednesday, March 1, was suddenly seized with a serious indisposition and her concert postponed to March 8. The usual inference in a case like this—i. e., a small advance sale—does not apply in this instance, as every seat in the hall had been sold weeks ago. Mrs. Selma Nicklass Kempner, the soprano, has been meeting with the greatest success all over Germany and Holland, where she has been charming large audiences with her beautiful voice and her artistic delivery. Mrs. Kempner gives her second song recital here on Friday, March 10, on which occasion this artist will be assisted by Eugénie Walzel, a fine pianist, and Arthur Barenfeld, accompanist.

### A. GRÜNFELD'S RECITAL.

Alfred Grünfeld, the most popular artist in Vienna, drew an immense audience at his recital on Thursday, March 2, which completely filled the "Grosse Musikvereinsaal," upward of 3,000 people listening to a most interesting program, which was calculated to suit all tastes. Grünfeld is one of the few artists who always fill this large hall with a paying audience. The program presented was:

Préludium and fuge, E minor, op. 35.....Mendelssohn

Rondo, G major, op. 51.....Beethoven

Siciliana all Antica, op. 39.....Leschetizky

Impromptu, G major.....Schubert

Plauderei, from op. 85.....Dvorák

Feuerzauber.....Wagner-Brassini

Ballade in form of variations on a Norwegian melody, op. 24.....Grieg

Etudes Symphoniques, op. 13.....Schumann

Nocturne, E major, op. 62.....Chopin

Valse, E minor.....Schubert-Liszt

Lebe Wohl.....Josef Lamberg

Valse Expressive.....Gottard

Sarabande.....Grünfeld

Tanz-Arabeke.....Grünfeld

Rhapsody Hongroise No. 2 (new).....Grünfeld

Grünfeld was in his happiest mood and played delightfully throughout the long but captivating program. The Chopin valse, the Dvorák's "Plauderei," and Lamberg's "Valse Expressive" were redemanded and the pianist had to comply with a number of encores. I wish to call particular attention to Lamberg's "Valse Expressive," as it is one of the most charming little gems I have heard for a long time, and at the hands of Grünfeld received a particularly fine interpretation. Josef Lamberg is a resident pianist, teacher and composer of considerable talent, and

## Columbian Musical Agency

Office, 207 Herald Building,

CHICAGO, ILL.

has published some very fine compositions for the piano, this valse in particular being about the best attempt. Grünfeld played upon a magnificent Bösendorfer grand, which sounded like an orchestra.

#### NOTES AND NEWS.

Franz Oudrick, the great violinist, has just returned from a long tournee, and is at present resting at his home in the suburbs of Vienna. Mr. Natorp Blumenfeld, the violinist from Atlanta, has begun his studies under Arnold Rosé, and seems very much encouraged so far. Mr. Rosé after hearing him play was very much pleased and foretold a brilliant future for this talented young artist. The Rosé Quartet are engaged to play March 27 in the Grosse Musikvereinsaal, when they will have the assistance of Alfred Grünfeld and the Ravogli sisters, who will be heard in Vienna for the first time on this occasion. This concert will be under the management of Mr. Alexander Rosé, the impresario. A grand matinée was given at the British Embassy on Wednesday last, when Mrs. Albani and Louis Savart, the French horn virtuoso, entertained a large and distinguished assembly, comprising members of royalty and the aristocracy.

The Winkler Quartet gave its fourth soirée on Friday evening, March 3, with the following program:

Quartet, F major, op. 60.....Haydn  
Piano quintet, C minor, op. 60.....Brahms  
Piano, Hugo Reinhold.  
Quartet, F major, op. 135.....Beethoven

The quartet played with the accustomed finish characterizing this artistic club, and the works presented received an admirable rendering at their hands. The composer Breton, whose opera, "The Lovers of Teruel," met with a fiasco here last winter, is at present directing the rehearsals of his other opera, "Garin," in Prague, where this work is shortly to be produced.

Ignaz Kugel, the impresario, will in future manage all business affairs of the Bohemian String Quartet, and has already booked this excellent organization for an extended tour throughout the Continent.

Mr. and Mrs. Rée, the pianists, are meeting with great success throughout their extensive tournee, taking in all the principal larger cities of Germany and Austria, and are expected home about the end of March.

The number of THE MUSICAL COURIER just to hand with the autograph letter of Paderewski on Leschetizky, has created a very peaceable and friendly feeling among the "Leschetizky fraternity," resulting in the untimely retirement of some promising "aspirants" to literary honors.

RUDOLF KING.

### Dayton, Ohio, Doings.

THE third chamber concert by Mr. Andrews, Miss Marsteller, Mr. Zwissler, Miss Freeman and Mr. Walters took place last Friday evening. The following program was observed:

Sonata for piano and violin, C minor, op. 30.....Beethoven  
String quartet, No. 7, D dur.....Mozart  
Trio for piano, violin and 'cello, op. 42.....Gade

In my review of the first of this series of concerts I gave what I thought a jocular, good natured description of Miss Andrew's style of playing. I regret to hear that I have been dreadfully misunderstood, and I herewith tender my apology to Miss Andrews. I did not want to hurt her feelings, but since 'tis so I'm sorry. "A little nonsense now and then is relished by the best of men," and women too.

The Beethoven sonata was played with great repose, good ensemble and entirely free from that nervous, biff! bang! style described heretofore. The Gade trio had the same distinguishing characteristics, as compared with the Hummel trio of the first concert. Miss Andrews has tried to overcome the faults mentioned in these columns, and I hasten to congratulate her on the success thus far.

Mr. Marsteller, too, has been most dreadfully abused, I hear, by your awful correspondent. He has for years been the most inveterate "tuner-up." Last Friday night the professor approached the piano, got his "A," retired to the back room, and I do most solemnly declare here that for the rest of the evening he did not tune up or pick the strings, to the best of my knowledge and recollection, so help me Beethoven!

Congratulate you, professor! I hope you will forgive me for the "racket" you got, but the "medicine" did its work finely. Further, Professor Marsteller played in fine tune, and his quartet showed the effects of some vigorous rehearsing. Keep it up!

Mr. Zwissler has improved immensely since the season opened, and Mr. Walters promises exceedingly well with his viola. Miss Freeman is just a trifle too modest with her second violin. Miss Doeltz, of Detroit, charmed the audience with several vocal selections.

Why not have a vocalist at each concert of the next series? The program is greatly relieved from the wearisome strain of even the finest of Russian gut and the highest tempered steel strings on the listener's ear.

The programs of this series were well chosen and put together with considerable artistic taste. It is sincerely hoped by many of us that the next series will be given in some hall where a little ventilation is possible. The atmosphere at the last concert was stifling during the last hour of the performance.

In conclusion, permit me to assure you of my subscription for the next series, and in order that you may recognize my name when you place it in your list I beg to remain your friend, Lou.

DAYTON, Ohio, March 13, 1883.

P. S.—The above is truly part of my name. Your suspicions and your idle, silly threats are all wasted, and I have been an amused listener as to how I was to be "knocked down," "horse-whipped," &c. Don't be foolish! LOU.



#### FROM LYE TO LYRE.

(An Indirect In-choir-y.)

We laughingly played at blowing of bubbles;  
The soap ran over the bowl-like foam;  
To Eurus and Notus we cast all our troubles,  
Enjoying the jolly amusements of home.

And, altogether, the frolic was glorious!  
Ten or twelve of us rushing about,  
Tossing the bubbles on high to Old Boreas,  
Rending the ether with many a shout.

'Twas a picture of happiness, pure as the snow;  
No base annoyances burdened our hearts;  
We afterward sung—do these verses not show  
That among us we had the four musical parts?

THE above is the result of a nightmare brought about by the present and recent choir disturbances. I dare not plead that it is my first offense, for it isn't; but, under the extenuating circumstances of this season's choir loft chaos in which I have been forced to play so active a part, it really does seem as though I ought to be forgiven.

When anyone is chosen to sing at Grace Church surely choir complications are in a fair way of being brought to rights. A soprano has been chosen, and the selection was made last Wednesday afternoon by that patient and long suffering martyr, S. P. Warren, personally. The lucky lady—a pleasant alliteration—is Mrs. Ida Gray Scott, who is at present filling out the unexpired year in Sumner Salter's new choir at the Collegiate Church on West End avenue. Mrs. Scott has been the first choice at about every church where she has sung on trial; but her price was high, and one church after another gave her up, and was compelled to content itself with a cheaper singer. Her voice and method are beautifully cultivated, and she possesses rare dramatic power. Mrs. Scott is a native of Indianapolis, Ind., where she began her musical studies under Mrs. Ada Heine, mother of Miss Florence Heine, the popular violinist. Thence she went abroad and took a prolonged course of training with Mrs. Leonard and Mrs. Damerick in Paris, the latter having been court musician in Spain for fifteen years. The scientific details of tone production and voice building were mainly taught her by Mrs. Damerick. Mrs. Scott then proceeded to London, where she had the immense benefit of a thorough course of instruction under the great Randegger. Returning to America, she sought her old home in Indianapolis, where she taught for a year. A fine position in the conservatory of that city was offered her, but she declined in order to come to New York. Here she will teach, and sing in oratorios and concerts. She is one of the most important, as well as one of the most acceptable, acquisitions that Gotham has been blessed with in many a long and dreary year. Wherefore we exclaim: Three cheers for Mrs. Ida Gray Scott!

The Bloomingdale Reformed Church has selected Mrs. Alice Blossom, a Courtney graduate, as its new contralto, to succeed Mrs. M. Eugene Fredericks. A Bloomingdale chooses a Blossom; this is odd, but eminently appropriate. The lady has an exquisite contralto voice, and is one of the best singers that genial, whole souled William Courtney has turned out in the last five years. Will E. Taylor is much pleased with her, as also with his new soprano, Miss Alice A. Purdy.

Dr. B. C. Nash, a popular member of the Musurgia, will leave the choir loft of St. Andrew's Methodist Church, Seventy-sixth street, near Columbus avenue, to become solo tenor of the Rutgers Riverside Presbyterian, Boulevard and Seventy-third street, succeeding P. J. Collins. The "Doc" is a good tenor and a splendid fellow, and deserves the place.

Frank Deam will leave the West End Presbyterian Church, New York, and become solo tenor of St. George's, Brooklyn. I hear that he is to receive an annual salary of \$900 in his new position. What's the matter with Deam? He's all right!

I am informed and do verily believe that Charles H. Parsons, the musical instrument dealer, is about to become the organist of the Church of the Reformation, Brooklyn, succeeding E. J. Fitzhugh. Parsons is a good musician, a capable business man, a witty story teller and an appreciative listener; in which respects he differs from most parsons.

Joseph W. Kilduff has been re-engaged to hold up the bass end of the excellent quartet at the Church of the Saviour, Brooklyn, with the additional duties and glories of

choir director. He is made of the right stuff, is Kilduff; and his voice is strong and agreeable in quality. W. H. Neidlinger resigns the organ bench at this church, as most of his musical interests have been transferred this past winter to the slow but aristocratic City of Brotherly Love. Thus Brooklyn practically loses one of her most gifted composers, though he will run over to New York and Brooklyn frequently. His successor at the Church of the Saviour is H. E. Arnold, who is said to be an organist of rare merit. Miss Sara R. Kirk, soprano in the second quartet at this same sanctuary, has been promoted to the solo soprano position at the First Baptist Church, Brooklyn, E. D., Rev. Dr. Eddy's, where she will succeed Mrs. H. R. Ferguson. Miss Kirk ought to be a big success at ecclesiastical warbling, as her name would imply.

Miss Hattie Bradley, the popular and charming soprano, will be heard no more at the Church of the Puritans, Harlem, having migrated to the Classon Avenue Presbyterian Church, Brooklyn, where she will succeed Mrs. G. Vroom. The latter church is likewise to have a new organist in place of Miss Josephine Losee. This time there is a change of sex, for the fortunate person is Charles Taylor Ives, who comes from the Emanuel Baptist Church in the same little village.

Mrs. D. Herbert Jeffery, widow of the recently deceased tenor of Plymouth Church, Brooklyn, has been selected as permanent soprano in Sumner Salter's choir, at the new Collegiate Church on West End avenue, and everybody pronounces the selection an admirable one in every way. Mrs. Jeffery, though possessed of a beautiful voice, has never been prominent as a singer, having left such work to her husband; but now she realizes what a treasure a cultivated larynx is.

Another organist ventures to give a series of recitals. This time it is our tried and true friend, Will Chester, of St. George's Church; and he can play, too. The series began on March 8, and will continue on Wednesday afternoons during Lent. The organ, a Jardine, ranks among the largest in the world. It has a gallery division and a chancel division, 200 feet apart, and boasts seventy-five speaking registers and 4,737 pipes. Chester is a born musician, and used to play the organ beautifully at the age of ten years, when he lived in Englewood, N. J.

Miss Avie Boxall, the handsome harpist, has been engaged for one year from May 1 at St. Bartholomew's. This is the church that Vander built. An accomplished harpist is an acquisition to any church choir gallery, but few churches feel like affording the extra expense. Miss Boxall is a fine pianist as well, and a thorough and conscientious musician. Richard Henry Warren has won a big prize in securing her valuable services.

Dudley Buck has just completed a new cantata, "The Triumph of David," for soli, chorus and organ, which will be published early in the fall, if not sooner. Those who have examined the manuscript pronounce it one of the very best works that this distinguished composer has ever thought out and committed to paper.

Perry Averill has been engaged to do the leading baritone rôles in Gustav Hinrich's Philadelphia opera season next summer. It is safe to say that Perry will do his work to the complete satisfaction of the management and to the unalloyed delight of the audiences.

William R. Chapman's few days of outing in Maine did him a world of good, and he is back in our midst again looking like himself and working like a beaver as usual.

Dr. E. S. Kimball's new song, "I told the rose thy name" is a veritable vocal gem. It is published in three keys by John F. Ellis & Co., Washington, D. C., and an effective 'cello obligato goes with it. Miss Emma Juch is the dedicatee, and I'll wager a small fortune—unfortunately I haven't a large one to put up—that she can sing it with huge results. I must once more find the same fault that I have so frequently been compelled to mention heretofore in connection with other songs, no credit is given to the poet for his beautiful words. In this instance there is an excellent German translation by Max Heinz, but the poor bard who dabbles with the English language is utterly ignored. However, "Doc" Kimball, who is the best vocal teacher in Baltimore and one of the best in the United States, has written another excellent song.

Do you know Lucien G. Chaffin? Perhaps not, because he has followed newspaper work much more closely than music during the past few years. He used to be the organist of the Marble Collegiate Church, where Dr. Hanchett now plays, and he held down other important organ benches in and near this city. The chief thing I want to state about Chaffin at this time is that he will be forty-eight years old to-morrow; so, if you chance to meet him, give him the cordial compliments of the season.

Howard P. Sweetser, a prominent member of the Musurgia, gave a delightful musical last Wednesday evening at his home, 37 West Fifty-eighth street. Sixteen gentlemen of the Musurgia sang under the direction of their leader, Frank Damosch. Mrs. Carl Alves was the bright, particular star of the joyful occasion, and was peculiarly happy in Walter Damosch's "To Sleep" and Mrs. H. H. A. Beach's "Ecstasy." Jud Bushnell perpetrated "Cottage Dear" for the hundredth time, Enrico M. Scognamiglio made his 'cello sing and talk, W. N. Gates did some



expert work on the mandolin and Louis R. Dressler at the piano tried his best to keep in with all the above and succeeded most admirably. Mr. Sweetser gave his friends a genuine treat, and all present mentally voted the affair an unalloyed success.

A service of unusual interest was given last Sunday evening at the Church of St. Mary the Virgin. It was styled a "special musical recitation," and certainly possessed the favorable element of novelty. Dr. George B. Prentice presided at the organ, and his brother, Thomas M., wielded the baton. The choirs of the church were enlarged, and an excellent orchestra added much to the impressiveness of the occasion. Mercadante's "Seven Words" received a fine interpretation, though the entire work was not given. Gounod's "Gallia" was likewise well performed, the soprano sustaining the burden of the work admirably. Selections from "The Messiah" and Rossini's "Stabat Mater" were also creditably given, and the program closed with Chopin's "Funeral March." It was the eighteenth annual passion music service at this church. Dr. Prentice and his brother are capable and ambitious musicians, and under their competent control the music at St. Mary's has long been famous for the high standard set and the good results attained.

At the fortnightly musical last Thursday night in Jersey City, at Mrs. William Durrie's, 60 Glenwood avenue, Miss Newcomb and Master Gottfried H. Federlein illustrated the advantages of the Janko keyboard. Miss Lamberton read an essay on Janko, Miss May Lyle Smith played some flute solos, and Miss Green, Hunter Brown and E. W. Groeschel sang German songs. It was an enjoyable occasion.

And now, after many weeks of trial and tribulation on the part of organist, music committee and applicants, the soprano vacancy at the Brick Church, on Fifth avenue, has been filled. Miss Alice Breen is the chosen one, and she comes from the choir of Plymouth Church, Brooklyn. With the exception of a few lessons elsewhere, Mrs. Ashforth has been her only teacher, and this good lady is therefore entitled to a goodly share of the glory. Miss Breen is young, having but recently attained her majority. She is a decided blonde, tall and graceful, and wears eyeglasses. Her voice is strong and full and of exquisite quality. She has been heard frequently this season in society, at Mrs. Anson Phelps Stokes', Mrs. Outerbridge's, Miss Callender's, Mrs. Helen Astoin's and other prominent places, and her voice has been greatly admired everywhere.

Homer A. Norris, organist and director of the Ruggles Street Baptist Church, Boston, was in Gotham last week, and returned to the "Hub" on Friday. This is the sanctuary where the famous Ruggles Street Male Quartet sung for so many years, winning fame for the church and glory for the gentlemen connected with the organization. I never have been able to discover why male quartet singing is not adopted in New York church choirs. No form of singing is so effective in church—or anywhere else, to my thinking—as a first-class male quartet, well balanced and thoroughly disciplined. Mr. Norris says that his church has been trying to form a mixed quartet for evening services, using the male quartets for mornings. This is an excellent idea for churches where variety is regarded as the spice of worship. It has been announced in several newspapers that Mrs. Barnard-Smith was engaged at a salary of \$2,500 a year, and Myron W. Whitney at an even larger figure. Mr. Norris is not one of those who believe in exaggerating in print the actual salaries of church choir singers, and says that while his church pays good salaries these figures are altogether wrong. His church has now abandoned for the present the plan of a mixed quartet, and negotiations are not completed with Mrs. Smith, though she sings finely and was the choice in every way. Mr. Whitney is engaged, however, as one of the male quartet, and Myron is half a dozen choirs in himself. Where is the New York church with ambition enough to engage our four best gentlemen for a male quartet for the year beginning May 1, 1894? It can be done for \$6,000. Such a combination would crowd the church to the very doors at every service, rain or shine, all the year round.

Albert Lester King, one of Gotham's prize tenors, was absent from his choir at the Church of the Covenant last Sunday evening. The reason was that he sung Rossini's "Stabat Mater" at another church further up town. Herman Howard Powers proved an efficient and acceptable substitute.

ADDISON F. ANDREWS.

**W. L. Hubbard Lectures.**—The lecture which Mr. W. L. Hubbard delivered before the Liebling Amateurs and an extended circle of music lovers, at Chicago, last Saturday, presented a great many points of special interest. A visit to Bayreuth gave the lecturer the opportunity of making a great many personal observations. The subject of the lecture was "Bayreuth and Wagner's 'Parsifal.'" Commencing with a historical sketch of the old town, Mr. Hubbard very soon warmed up to his particular subject—Wagner's "Parsifal," of which he gave a most vivid portrayal. Having thoroughly mastered his subject, the lecturer was materially assisted by a very pleasing and easy delivery. The lecture was throughout listened to with the closest attention by all present, and at the close Mr. Hubbard was warmly applauded.



To Choirmasters and Organists:

Please send your Easter programs, by March 24 at latest, to Fannie Edgar Thomas, 349 West Fifty-eighth street. Send as soon as possible.

"WANT to see my boys play snowball? Come to this window. No, the shouting, and screaming are not good for the voices, but the exercise—see that fine fellow back of the ladder! Notice the chest and the arm swing! Ah! there's a throw for you! Watch that fellow dodge behind the lumber pile. Now see him run. Isn't he handsome and straight limbed? That's my soprano soloist. That rosy-cheeked little chap leaping over the fort is a case, I tell you. He has a lovely voice. Think rehearsal play. That sallow-faced boy has a habit of holding his head down over his neck that has been an awful trial to me, but this sort of sport and sitting up at rehearsal is working wonders for him. Takes very little time for breathing exercises after a siege like this. The chief thing to do is to comb down the voices, smoothen the tones. Give me winter snowballing in place of spring languor for choristers every time."

"We'll have to stop these boys snowballing here, sir, they'll be breaking these basement windows. The doctor—"

"Come tell me when they do, Mr. Janitor. I'll settle with the doctor."

At the same time, from the window.

"Boys, time to come in now, almost four."

There was no machine-like dropping of sport, neither was there a blind ignoring of the quiet suggestion, nor any sneaking attempt at continuance. There was a tacit recognition, a spending of one or two last wet bullets, a shaking of wet, red hands, a lunge or two at each other, and a gradual melting of boyhood from the hilly dugout of playground.

The choirmaster never looked back to see the effect of his words as he turned from the window, gave some last touches to eight neat piles of manilla-covered books lying upon the piano top, whistling softly to himself a strain from Beardsley Vandewater's "Night of Nights," as the gushing stream of snowballers poured into the small hallway to his left. It was neither a stamping and shouting, nor a whispering band. It was vigorous and respectful. Coats and hats were deposited upon marked hooks, and overshoes laid aside without jostling or rudeness, although there was an animated chatter going on all the time. Eyes were blazing, hair awry, cheeks red as roses, and hands bright as turkey gobblers' beards. Some disappeared into an invisible wash-locker, emerging in a second or two "slick" and smiling; others went straight for the library, slipped a book therefrom, and sliding into one of the benches with foot over knee, finger under "the next leaf," and chin resting upon the second shirt button, went right on where they "left off last," swallowed up in the tale of discovery or adventure as if no such things as snowballs or hymnals existed upon the earth. Many came to shake hands with the young fellow at the piano, who was now whistling inaudibly Mozart's delicious "Kyrie," one hand in his pocket, his dark eyes alert and kindly, lighting on every motion in the room. Not a word of direction or correction was so far spoken, no word indeed save of greeting or inquiry.

The room was large, light, well ventilated; everything, the floor included, absolutely clean—even the piano legs were dusted—in itself a keynote of the existing condition of things, and I noticed that every article in the room was set straight. The piano was straight, everything upon it was straight; the dark locker panels were exemplary in their lines; even the reserve articles and books on high shelves had been "put" there, not "thrown." Two long benches with red cushions were ranged with their backs (suggestively) to each of the windows, and into these some eighteen boys distributed themselves as if under command, each one preparing himself on the way with a hymnal taken from his own "slip," and chat simmered into a subdued buzz, while thirty-six new marble-like eyes were already searching the master's face for orders.

The slightly puckered lips of the master fell into lines of quiet dignity as he looked over the lines of bright faces and struck a chord on the piano, which finished the last remnant of conversation. The tick of a watch could be heard before the question, "Where's Tommy?" was answered by five boys at once. "At school this morning—not this afternoon—think 's' sick—didn't look well." As

three little favorites were already laid low through watery streets and snowy skies, the teacher's face fell for an instant.

"Heads up!" "Mouths open!" Eighteen boys straightened till every collar button, tie and neck could be seen. "Long deep breaths." "Snowballs out of throats!" "Syllable ah!" Long, slow tones, quicker ones, turns on three, on two, on four, scales, arpeggios, from low "F" to "B" flat above, and back—clear as a bell, bright as a button, cobwebs disappearing before even respiration and wide throats and mouths. The ringing tones became little boomerangs of echoes that plumped about among corners and crevices. This was all done independent of the piano, the teacher striking once in a while to test the pitch. After two, three, four measures it was repeatedly found to be strictly correct.

Then there was a short drill on two octave runs, catching the breath between, inaudibly, alertly, neatly and without disturbing the vocal descent. Then came a most excellent drill on "finger solfeggio," conducive to quick thinking and sight reading. The teacher's hand was made the staff, and upon it the tones in keys G, F, E, A, were given by the little knickerbockered chaps with delightful celerity and correctness.

At this point Tommie came in, passing to his place sheepishly enough under a fire of broad and understanding smiles, as the master said simply:

"Tommy seems to be looking pretty well after all." "By the way," he added kindly, "I went up to see Sammy to-day, and he is much better, he would like to see some of you up there, but go one at a time, he is still very weak and the doctor won't let him talk much."

A processional hymn was next sung, which the most indifferent listener could follow on account of the distinct enunciation. The choirmaster would play perhaps a half a strain, then walking about among the boys, listen carefully to the tones, seeming to see into the very thoughts of the young singers. I saw him return to the piano after three verses had been sung, strike the closing chord, and find the pitch exact.

Only sopranos were engaged at this rehearsal: the altos are practiced separately, and the men again by themselves, the choirmaster finding the separation of difficulties and their mastery one by one to be the quickest and truest path to perfection.

The singing of four hymns and a Kyrie was interspersed with simple educative sentences, questions and expressions calculated to induce thought. "Now look out, think!" "Now, boys, don't get caught on that last line!" "Where shall we find trouble in this hymn?" "Take care, there, Claude!" "Charley, how do you expect to breathe well through tubes bent up while you sit humped over in that style?" "Take it up, take it up, boys; don't hang fire in that slovenly manner!" "Such muddy pronunciation as that would soon destroy the fine reputation of this choir." "What style would chord with the words of that last verse?" "Mind that change of key!" "Words—words—I can't understand!" "Where should breath be taken in these two lines?" "Time!" "Expression." "Careful there, steady!" "Keep, not 'key,' would make better sense in the last line." At "This one will require more care," every boy gave an involuntary little "hunch" of determination, which meant that the care was already taken. The hymn was an old-fashioned, catchy one by St. Andrew of Crete.

"And try," "tempt not," "should not," "Lord, now lettest Thou," "He will keep me," "As it was in the beginning," "These Thy laws," "In silence of the voiceless night," "Command me," were illustrations of clear cut, intelligent enunciation. Churchly dignity of thought was made an aid to this distinctness. I noticed that after a reference to the thought the words were always spoken with added clearness. When there came a tangle of syllables the words were "ironed out" by reading. Hymns of mid-Lent, Passion and Palm Sunday were studied. Some were familiar and some new. New work was a little less free, but equally correct with the old.

The closing of the Hymnal portion of the rehearsal was signalled by one of the number collecting the books and a general loosening of tongues, the choirmaster's principle being to let boys talk unless there is good reason for their keeping still. At a suggestion that loud talking might disturb a meeting in an adjoining room, chat was modified without a more forceful command. "Don't act as if we were all deaf!" was all that was added when deepening interest in a subject led to growing tones. At any time a chord on the piano stopped every tongue instantly.

During this "recess" one of the piles of paper covered books from the piano top, marked "God so Loved the World," from Stainer's "Crucifixion," was distributed, and the young brows began to pucker over the first musical ideas as soon as the books were opened. Although in use

Dorscht Lodge No. 1, New York.  
**GRAND CONCERT AND BALL,**  
Friday, March 24, 1893,  
TO BE HELD IN  
**CENTRAL OPERA HOUSE,**  
205-221 East 67th Street.  
TICKETS, 50 CENTS EACH.  
Soloists, Miss Maud Powell, violin; Mrs. Carl Alves, alto; conductor, Frank Van der Stucken.

three years, except from the lack of paper gloss, the result of ordinary wear and tear, the books gave no evidence of having been handled.

"Oh, my, we never have 'rags'!" laughed the master on my asking where the ragged books were. The boys held the pamphlets perfectly still when using them. There was no twisting and turning, fumbling of leaves or turning back of covers. Indeed there was no opportunity for this, as the different points of the composition, and what he desired to accomplish, were so "in hand" by the teacher that continuous work was unbroken by doubts or studyings. When the anthem was finished the books were collected by one of the boys, while another passed the next, without any of the touching of heads and hands usual in such cases.

"Oh how amiable," by King came next, in which syncopation was guarded and safely passed the first time and words were correctly taken up after several measures of rest without counting or indication from the teacher. A "Magnificat" and "Nunc Dimittis," by Selby, and one by Fairweather were well read, with little correction, but frequent anticipations. A "G" sharp was taken exception to as being "homely and harsh," and its second sounding was a great improvement. The boys were made to pay attention to cues, rests and catchy beginnings themselves, and they did it in a manner that would be a credit to some of our grown up choral societies.

Stanford's "Te Deum," in B flat, and Mozart's "Kyrie" closed the work. In the latter all first sang the chorus. Then the master, saying "You'll have to look out now, I'm going to play something that will throw you off," played with distinct tone the soprano solo. Then adding, "Benny, you sing that, please," the soprano carried the appealing strain over the refrain of appeal, and success was pronounced after three or four efforts.

Interest remained unflagging through one and a half hours of rehearsal, and at the close all, including the choir-master, were as fresh and good humored as at the start, with no sign of being "worked" anywhere except in the results. During the entire time the teacher never sang a note himself and never once stopped in the midst of a strain for correction. There were no frantic gyrations, no loud talkings, no cross purposes nor mistakes of statements.

What were the points of excellence of this easy rehearsal?

First of all was the thorough and careful preparation. Every paper and book was at hand, every place marked, every point clear and distinct in the teacher's mind, before the boys came in from the playground. Then there was no unnecessary restriction. It seemed to be understood that all were good friends, and assembled for work that had to be accomplished in a given time. The boys had the air of examining new toys rather than studying music. No show of discipline anywhere; none was looked for, yet nothing was so trivial as to escape the master's knowledge. There was no sign of play through the one and a half hours. Once a boy's crossed leg brushed the other's knee, and a little tilt of eyes and hands followed, unnoticed by all save the teacher, who said very quietly: "That is scarcely necessary to the rehearsal, is it, Laurence?" and that quenched the idea. Thought, not imitation, was brought to bear in the study, and the causes of expression, not expression itself, dwelt upon. The boys were made independent in thought, tone, pitch and conduct, and the response was strength. Difficulties were separated. Each new point was made alone, before uniting it with another. Prevention, not cure, was made the basis of correct work. Caution was used, not blame; praise instead of censure was the result, and consequent good humor followed.

"It is beautiful, boys, when well done, if not it is miserable," was potent.

At the close, while adjusting coats, hats and overshoes, there was much to communicate to the choir-master. A famous ball match had been settled. Walter's leg was better, and Sydney got the ribbon of honor at school that week. Carroll had heard Mr. Hall's boys sing, and Willie's cousin was engaged at St. James', and Mayne Reid made the best books in the world. Amid handshakes and an impressive announcement of the hour of next meeting, the little bundle of vitality melted from the room as it had from the playground leaving behind it no trace of disorder to show where it had been. Every book was in its place, every door closed, and the floor as free as when the band entered, and the main thought in my mind as the choir-master, now humming a Freyschütz air, closed his piano and pushed the chair under it was—

"How little these boys realize how much they are learning?"

Where was this rehearsal? In the choir room of Christ Church, Boulevard and Seventy-first street, where Mr. Peter Corning Edwards, Jr., is organist and choir-master, and the band of little gentlemen described are:

Sopranos: Samuel Adams, Claude Barnett, Lennox Barnes, Bernard V. Bergen, soprano soloist; Louis Biggam, Willie Collins, Charles Cotton, David Dunn, Carroll Gutridge, Charles Hall, Charles Howland, Laurence Levi, Harry Logan, Worden McLean, Walter McKenna, Rae Moss, Hugo Wegener, Sydney Weil, Thomas Worrall, second soloist. Altos: Alexander Schlesinger, soloist; Fred Wittman.

The élite body of that marine militia known as the "Naval Reserve" have formed a glee club, which Mr. Frank Treat Southwick has been invited to conduct. Rehearsals are to be held on the war ship New Hampshire, moored at Twenty-eighth street and East River, for the permanent drill room, armory and club room of this body of amateur Jack Tars. There are many swagger fellows in the N. R., and most excellent musical material. "Maritime ditties" and "Sailor's Chantes" will have a large place in the repertoire.

Over 1,000 people on each Wednesday at 4 o'clock attend the Lenten rehearsals given on the two electrically connected organs at St. George's, by that talented young musician and singers' friend, Will S. Chester, organist and choir-master of that church. Seldom is good work so well rewarded.

"Samson," "Messiah," "Eli," and for the Lenten season Stainer's "Crucifixion" are among the ambitious musical compositions of the season at St. James', conducted by Mr. Alfred Stubbs Baker. The closing work of the season, second Sunday in April, will be "The Daughter of Jairus," Haydn's motet, "Insanae and Vanae Curae," and Gounod's second "Messe des Orpheonistes" are also on the list for this month. The new tenor of this organ-loft, successor to Mr. Frank Potter, who has gone to Europe, is Mr. Edward C. Towne, who is well known through his work with Mr. Seidl. He recently sang "Parsifal" at the Lenox Lyceum.

FANNIE EDGAR THOMAS.

### Musical Items.

**Sunday Music.**—This was the program at the Damrosch concert last Sunday evening:

|   |                    |
|---|--------------------|
| Hungarian March.....                                  | Schubert           |
| Concerto for violoncello.....                         | Goltermann         |
| Mr. Anton Hekking.                                    |                    |
| Valse.....  | Tschaikowsky       |
| Russian dance.....                                    |                    |
| From suite for strings.                               |                    |
| Anacreontic ode.....                                  | C. H. Hubert Parry |
| Mr. Plunket Greene.                                   |                    |
| Concerto for violin, with string orchestra.....       | Bach               |
| Mr. Adolph Brodsky.                                   |                    |
| Intermezzo, from "Naila".....                         | Delibes            |
| Prelude to "Die Meistersinger".....                   | Wagner             |
| Solo for violoncello.....                             |                    |
| Mr. Anton Hekking.                                    |                    |
| Three old Irish melodies.....                         |                    |
| Arranged and orchestrated by C. Villiers Stanford     |                    |
| "Sweet Isle."   |                    |
| "The Lament for Owen Roe O'Neill."                    |                    |
| "My Love's an Arbutus."                               |                    |
| Songs—  |                    |
| "Wer Sich der Einsamkeit Ergiebt".....                | Schubert           |
| "The Old Navy".....                                   | Stanford           |
| Mr. Plunket Greene.                                   |                    |
| Largo.....  | Händel             |
| Mr. Adolph Brodsky.                                   |                    |
| (Organ, harp and orchestra.)                          |                    |
| "Festklänge" ("Festival Sounds"), symphonic poem..... | Liszt              |

**The Last Philharmonic Concert.**—The sixth public rehearsal and sixth concert of the Philharmonic Society will be given in Music Hall on Friday afternoon and Saturday evening respectively next. Martha Burckard and Henri Marteau are to be the soloists. The program consists of Schumann's "Symphony No. 2, C major, op. 61;" recitative and aria, "Abscheulicher," from "Fidelio;" Bruch's "Concerto for violin, No. 1, G minor, op. 26;" and "Love and Death," from "Tristan and Isolde."

**The Lawtons.**—Mr. and Mrs. W. H. Lawton gave a very enjoyable musicale at their studio, 239 West Forty-third street, last Wednesday evening.

**Low Voice Shows Refinement.**—Man inherited from his immediate ancestors, the apes and monkeys, a voice of considerable altitude, in which the lower tones were almost unknown. The monkeys chattered to their fellows from tree to tree in shrill head tones, the natural vocal expression of a weak and timid race, in whose physical formation the head had begun to hold an important place. The upper notes of the register were characteristic of the first men, as they still are of savage tribes and peoples, and of the half-civilized members of modern society, whose voices have never been subjected to discipline.

The voices of country people accustomed to magnificent distances and conversation at long range are, if not keyed higher, oftener used in the upper ranges than those of city people, who feel obliged by the necessities of good breeding to modulate their tones. When a man is self-contained he uses the middle and lower tones of his voice; when angry the voice mounts gradually to the head. If the gentler sex would oftener bear in mind the eulogies of Shakespeare and Scott of that voice gentle and low, which is an excellent thing in women, they would more rarely have occasion to wonder why they have ceased to be attractive.

The music of the Chinese, Japanese and of all wild tribes is keyed high and sung usually in falsetto, the lower notes being obtained by drums, tom-toms or some other instruments of the kind. Although their songs are far from agreeable to the ear, they still think they sing, an illusion, shared, it must be confessed by a considerable number of persons in the most refined modern society.—"Nast's Weekly."



**A California Glee Club.**—The glee club of the University of California will make its first appearance on Friday evening at Odd Fellows' Hall, San Francisco.

**A Chronological Song Recital.**—A chronological song recital was given in San Francisco last Thursday week by Mrs. Emilia Tojetti. The program consisted of songs by Scarlatti, Sarri, Duranti, Pergolesi, Gluck, Haydn, Beethoven, Mozart, Bellini, Joyeuse, Klein and Clega.

**The Wild Recital.**—The following is the program of the organ concert given at the Unity Church, Chicago, last Sunday afternoon by Harrison M. Wild, assisted by Mrs. F. S. Bagge, Miss K. F. Meeker and Messrs. Knorr and Morley:

|   |                |
|---|----------------|
| Hallelujah chorus, "Mount of Olives".....     | Beethoven-Best |
| Quartet, "Softly Fades the Twilight Ray"..... | Calkin         |
| Sonata, "O Filii".....                        | Lemmens        |
| Song, "Show Me Thy Ways".....                 | Torrente       |
| Miss Meeker.                                  |                |

|                                       |              |
|---------------------------------------|--------------|
| Funeral March.....                    | Gigout       |
| Berceuse.....                         | W. G. Smith  |
| "God Save the Queen," op. 29.....     | W. T. Best   |
| Quartet, "Christ Is Risen".....       | Sydepham     |
| Dances "Croates," op. 132, No. 4..... | F. S. Vilhar |

**Henry E. Abbey, Jr.**—Henry E. Abbey, Jr., the fifteen year old son of Henry E. Abbey, the theatrical manager, died on Tuesday of last week. He had suffered for some time with paralysis, but otherwise enjoyed good health until recently. His illness started with a cold. The funeral services took place at the Paulists' Church, Fifty-ninth street and Ninth avenue, at 9:45 A. M. on Thursday.

**Ithaca Conservatory Changes Hands.**—M. M. Gutstadt, one of the founders and the manager of the Conservatory of Music of Ithaca, has disposed of his interest therein to William Grant Egbert, who is now the sole manager and director. Mr. Gutstadt in an interview said he believed the Conservatory had a very promising future, and he is confident of its success. As to his own business plans he said that as yet he had not made any definitely, but that it was not his intention to leave Ithaca.

**Chevalier Marzo Honored.**—Mr. Eduardo Marzo, the organist of St. Ann's Church, in Twelfth street, who was made a chevalier by the King of Italy in 1884, has just received word of a new honor that has been conferred upon him. Mr. Marzo is now a member of the Royal Academy of St. Cecilia, in Rome. To be admitted to this institution is regarded as one of the highest marks of distinction a musician can receive, and Mr. Marzo is the first resident of New York to be so honored. The decree of the council admitting him was signed November 16 last, but Mr. Marzo only received the official announcement and the diploma of the Academy yesterday. The diploma is signed by Di San Martino, the president of the Academy. In order to gain this honor Mr. Marzo had to compose a new piece of music. This was a cantata for voice and orchestra, entitled "Vespers." He also sent his third mass. Among the members of the committee who passed upon his compositions were Sgambati, the celebrated pianist; Marchetti, the director of the Lyceum at Rome, and Mustafa, the musical director of the Sistine Chapel. All the great composers of the world are members of the Academy, which among musicians bears the same reputation as does that of St. Luke among artists.

Mr. Marzo is a native of Naples, but he came to this country when a boy, twenty-five years ago. He returned to Naples and finished his musical education with Pappalardo. He has achieved considerable reputation as a composer of church music, and has traveled extensively as the accompanist of many of the great artists who have visited this country. His fifth mass, which has just been published, will be sung for the first time at St. Ann's on Easter Sunday.—"Herald."

**An Aptommas Recital.**—Mr. Aptommas, the well-known harpist, gave a private recital at the Mason & Hamlin warerooms, Boston, yesterday.

**The Last Brooklyn Philharmonic.**—The last Brooklyn Philharmonic concert occurred Saturday night, the afternoon concert taking place Friday. Mr. Nikisch conducted Mendelssohn's Italian symphony, Liszt's "Tasso," and Mr. Adamowski played the first and second movements of Bruch's G minor violin concerto and Mrs. Nikisch sang some songs.

**Frederic E. Hahn's Success.**—Mr. Frederic E. Hahn, the first violinist of the Boston Symphony Orchestra, gave a concert at the New Century Drawing Room, Philadelphia, last Wednesday evening, which was very successful. He was assisted by Miss Weda Cook, contralto; Mr. Heinrich



Schwecker, harp, and several of his associates in the orchestra.

**Paderewski in Brooklyn.**—Paderewski's farewell recital in Brooklyn is announced for April 6.

**Mr. Greene's Recitals.**—Mr. Plunket Greene will give four song recitals in Chamber Music Hall on the afternoons of April 6, 11 and 18, and the evening of April 25. He will sing German, French and Hungarian songs, English, Irish, Scotch and Welsh ballads and classic Italian airs.

**Genevra Johnstone-Bishop.**—Owing to severe illness Mrs. Genevra Johnstone-Bishop was unable to sing "St. Francis of Assisi" with the Oratorio Society. We hope Mr. Damrosch will give us the opportunity of hearing her again in New York. Her many friends are greatly disappointed not to have heard her here before.

**The Schmidt-Herbert Concert.**—At the next Schmidt-Herbert Quartet concert on Friday evening next the following program will be played: 1. Allegro, C minor (Schubert); 2. Ciaconna for violin (Tomaso Vitale); 3. Emperor variations (Haydn); 4. Quartet in A minor (Beethoven).

**Handel Avenged.**—There were some novel features in the suit of William H. Naylor against Herbert W. Barbour for \$1,000 damages for assault, which was tried in the City Court in Brooklyn. The plaintiff testified that early on the morning of December 24 he was a passenger on the back platform of a Greene and Gates avenue car. The weather was cold, and, to comfort himself and pass away the time, he began humming an air from "The Messiah." While so engaged, Mr. Barbour, who was sitting inside the car with a lady, signalled the conductor to stop. "When the car slowed up," Mr. Naylor continued, "Mr. Barbour and his companion got up and came to the rear platform. I paid no attention to them, but went on humming the air from Handel's oratorio. Mr. Barbour, after assisting his companion to the street, suddenly turned around, and, without a word of warning or any provocation whatever, struck me with the back of his hand right across the face. It was a hard blow and knocked me off the car. Mr. Barbour did not stop to give any explanation of his act. Several persons witnessed the assault, and I was greatly mortified. One of my eyes was black and blue for a couple of weeks from the effects of the blow. I instituted criminal proceedings against Mr. Barbour in a police court, and he was fined \$25."

The defendant did not take the stand, but his lawyer intimated that he suspected that the air Mr. Naylor was humming was intended as an insult to his companion.

The jury after an hour's deliberation brought in a verdict of \$25 for the plaintiff.—"Sun."

**Hanchett's Recital.**—The fifth of Dr. Henry G. Hanchett's free organ recitals at the Marble Collegiate Church, Fifth avenue and Twenty-ninth street, took place last Monday morning at 11 o'clock. Its attractiveness was greatly enhanced by the assistance of Mrs. Sarah Baron-Anderson, contralto.

**A Successful Heckle Pupil.**—Miss Amy Krieger, a pupil of Miss Emma L. Heckle, has secured a position in Calvary Church, Louisville, Ky. Miss Krieger has a high soprano voice of excellent quality.

**Lizzie Annandale III.**—Lizzie Annandale, the well-known operatic singer and a member of the Tivoli Company in San Francisco, has been attacked by pneumonia and is now confined to her room under medical attendance.

**The Opera House Property Transferred.**—The transfer was recorded last week of the real estate, land and building, bounded by Broadway, Seventh avenue, Thirty-ninth and Fortieth streets, that is to say of the Metropolitan Opera House, from David Thompson, referee, to the Metropolitan Opera and Real Estate Company, the consideration named being \$1,425,000. A mortgage on the property for \$600,000 to the Bowery Savings Bank was also recorded. This is the formal record of transactions already familiar to the public. The property was sold by auction on February 14, under foreclosure of a mortgage held by the Bowery Savings Bank, for \$600,000, by the referee, Mr. Thompson, and it was bought by James A. Roosevelt, the president of the old Metropolitan Opera House Company, and nine others, for \$1,425,000. They bought it for the purpose of holding it till a company should be formed to take it off their hands and assume the responsibility of its maintenance as an opera house. They pledged themselves to dispose of it to such a company at the price they paid, and this promise they have now carried out, the new owners being the Metropolitan Opera and Real Estate Company. The new mortgage executed to the Bowery Savings Bank takes the place of the one which was foreclosed.

**Successful Ashforth Pupils.**—Two more pupils of Mrs. Frida Ashforth have come very prominently to the fore recently—Miss Minnie Bethune, a mezzo-soprano, who has been engaged for the spring tour of the Gilmore Band, and Miss Alice Breen, who was chosen solo soprano of the Fifth Avenue Brick Church from among over 100 applicants.

**Ina S. Taber.**—Miss Ina S. Taber, of Bowling Green, Ohio, a woman of marked musical ability, died at Columbus, Ohio, on February 27.

**Music at St. Michael's.**—Gounod's "Gallia" will be sung at the 4 o'clock service of St. Michael's P. E. Church,

Ninety-ninth street and Amsterdam avenue, next Sunday afternoon. Lee Williams' "Gethsemane" will be given Good Friday evening by the same choir, under the direction of Walter O. Wilkinson.

**A Sherwood Recital.**—Mr. W. H. Sherwood gave a very successful recital at Sutro Hall, Baltimore, on the evening of March 10. The program included selections by Beethoven, Mendelssohn, Chopin, Paderewski, Schumann, Rubinstein and others. He also gave a recital at Harrisburg, Pa., March 11.

**Two Washington Concerts.**—The Washington Philharmonic Club gave two concerts in that city recently, the first in aid of the Scholarship Fund of the Vassar Aid Society, which was given March 7, and the third regular concert, occurring March 16. They were ably assisted on both occasions.

**Chicago Concert Company.**—The Chicago Concert Company, composed of Evelyn Parker Arters, soprano; Fannie E. Trout, banjo; E. M. Steadman, reader, and Geo. Schleiffarth, piano, will give a concert at Auditorium Hall, Chicago Heights, to-morrow evening.

**VOCALIST WANTS POSITION.**—A contralto, cultivated voice, well-known New York church and concert singer, desires a position in a concert company. Address T. T., care of THE MUSICAL COURIER, 19 Union square.

**FOR \$10,000 cash and a small percentage of yearly profits will be sold a very successful school of music.** Rich proprietor wants to retire. In a short time a music teacher can earn the institution entirely out of the profits. No attention will be paid to correspondents who are financially irresponsible unless they name backers. Address E. M. C., Post Office Box 2,586, New York city.

### News from New Jersey.

NEWARK, N. J., March 19, 1893.

**THE** second subscription concert of the Schubert Vocal Society took place in the Grand Opera House on Wednesday evening, March 8. The audience was large and interested and composed chiefly of the friends of the 120 members. It was announced as a "novelty concert," and such it veritably was, and the work of no one composer received a repetition. The program opened with the "Figaro" overture, by Mozart; and the orchestral numbers were: "Intermezzos," the first by A. Saxony, and the others, "Album Leaf," by F. Brandeis, and "Serenade," by A. Bronstet.

The work of the chorus was introduced by Neils Gade's choral song, "Sunset," with orchestral parts by Mr. Russell. This was sung with careful discrimination, and following came a group of two choruses a capella. The first, "Night Song," by Jos. Rhineberger, translated from the German, was pleasing, both in music and sentiment, and the chorus sang it with admirable expression. The second, "Hunting Song," by Henry Smart, was bright and descriptive, and was sung with vigor. One of the most successful chorus numbers was the "Wheat Field," pastoral, with orchestral parts, by Mr. Russell. This was a characteristic and mirthful composition of Andrew Halleris, and was sung by the ladies' chorus; their interpretation of it was realistic and conscientious, their intonation true and their voices blended harmoniously.

Part second was devoted essentially to American composers, beginning with George W. Chadwick's choral ballad, "Lovely Rosabelle," for chorus, with soprano and tenor solos, by Mrs. Orrie A. Taylor and Mr. S. B. Farrell; although the part assigned to Mrs. Taylor was not one entirely suited to her voice, she made the most of it and sang with her usual excellence.

Mr. Farrell labors under the disadvantage of having a faulty articulation, which, if he wishes to succeed, he must overcome; otherwise he has an agreeable voice and sang his part well, and the work of the chorus made a pleasing background. The "Hymn to Music," choral ode a capella, by Dudley Buck, was really the society's most artistic number.

Dudley Buck, as an American composer of part songs is unrivaled, and the Schubert in this instance did full justice to his conception and produced a fine effect. Horatio W. Parker's "Heroic Ballad," for chorus and orchestra was rendered with considerable dramatic fervor, and the climax was telling and forceful. Jacques Blumenthal's composition, "Gather, Ye Rosebuds," part song, a capella, was simply a gem. The singing of the chorus was all that could be desired. Considering the large number of voices singing in unison at one time, the excellent attention given to the crescendo and diminuendo was unusually good, and the tone pure and even from beginning to end. The most successful number of the program, however, was Donizetti's arrangement of the sextet from "Lucia Di Lammermoor," for chorus and orchestra, which was sung with tremendous spirit and in fine quality of tone, at the close of which the audience was more enthusiastic than during any other number of the chorus. The program closed with "Lord Ullin's Daughter," a choice ballad by Mr. Arthur Jackson.

The special soloist of the evening, Miss Lillian Blauvelt, made her first appearance in Newark at this concert, and proved an instantaneous success. She sang Gounod's "Waltz Song," from "Romeo and Juliet." Very few artists really do this song justice. Her other numbers were: "Twas April," by Nevin, and "Jennie Kissed Me," Anon., and the "Ouvrez"—"Awake, Dear Maid," by Dessauer, which was sung in French. She was recalled three times, with every demonstration of delight by the audience. Mr. Louis Russell conducted, and deserves commendation for his excellent arrangement of the program, which was eminently fitted to the capabilities of the society.

Miss Eugenie Castellano, the young piano virtuoso, wended her way to Newark on Friday evening, March 10, and gave a recital for the edification of the pupils of Miss Townsend's

seminary on Park place. The affair was exclusive and the invitations limited.

The young artist met with her usual success, and completely captivated her listeners. The program contained selections from Galuppi, Turini, Sgambati, Brahms, Chopin, Van Westerhout, Rubinstein and Tausig.

On the same evening the second subscription concert this season of the Polymnian Society of Roseville, took place in the cosy hall of the Roseville Athletic Association. The program presented was generally good, and the work of the society was something of an improvement on the last concert. A new composition by Mr. Seely, entitled "Come Forth, Young Bride," received its initial rendering. The other concerted numbers were "Be Strong to Hope, Oh Heart," by Hecht; "In the Garden," by Jensen; "Distant Bells," by Mackenzie; "Ebb and Flow," a waltz song, by Oliver King, and "Sonning Lock," by Corder. These for the most part were fairly well rendered, but there are numerous difficulties for the society to overcome. They do not sing with smoothness, neither was the quality of tone at all times agreeable; but these defects may be lessened by experience, in which the society is young.

The interest of the audience centred upon the special soloists, who were Dr. Carl E. Duft, baritone, and Mr. Victor Herbert, violoncello. The former sang excellently. His opening numbers were: "Thine Image," "Once Again," "Thine Eyes So Blue and Tender," all three by Lassen. His second number, "Israfel," by Oliver King, was sung with fine artistic effect and he received an enthusiastic recall.

Mr. Herbert's selections were a concerto by Gottermann (two movements) and the other compositions were Schubert's "Moment Musical," a tarantella by Cossman, and "The Swan," by Saint-Saëns. Mr. Herbert played with skill and fine technic.

Mrs. F. Walton Tompkins accompanied the concerted numbers and Mr. Sealy the soloists.

Mr. William C. Carl is engaged to give a concert in Bloomfield on Wednesday evening, March 20, in the Bloomfield Baptist Church. We, the people of Newark, feel a certain degree of pride in Mr. Carl, as before he went abroad to study he was the organist of the First Presbyterian Church, and had a large number of pupils here. He has recently been honored by having five compositions written for and dedicated to him by noted French composers. He purposes in the near future to give a recital in New York, when he will demonstrate the merit and beauty of each composition.

The amateur opera companies in Newark have in preparation their spring performances. On the evenings of April 3 and 4 Willard Spenser's fascinating comic opera, "The Little Tycoon," will be presented by the members of St. James Catholic Choir, with the following cast:

|                            |                     |
|----------------------------|---------------------|
| General Knickerbocker..... | Mr. Joseph Mullin   |
| Alvin Barry.....           | Mr. Eli Slate       |
| Rufus Ready.....           | Mr. William Mullin  |
| Lord Dolphin.....          | Mr. John Judge      |
| Teddy.....                 | Mr. Frank O'Connell |
| Montgomery.....            | Mr. Rudolph Struck  |
| Parker.....                | Mr. Charles Gahm    |
|                            | Mr. Charles Miller  |
| Custom House Officers..... | Mr. J. Glannon      |
|                            | Mr. Geo. Strubel    |
| Violet.....                | Miss Anna King      |
| Miss Hurricane.....        | Miss Nellie Devey   |
| Dolly Dimple.....          | Miss Kate Moffatt   |

A large chorus, members of the choir, will assist, and the production will be under the personal direction of the organist, Mr. A. L. Hollywood, who is a young man with a fine musical intelligence, energy and ability. He produces an opera each year, and is an excellent chorus leader, organist, choirmaster, teacher, a fine fellow, and an all round musician, and it is doubtful if with all these attributes and the encouragement he receives outside of Newark he will remain here all his life. The other opera to be produced will be "The Chimes of Normandy," by the Newark Opera; Mrs. Thomas E. Montgomery will play the part of "Serpole." A few other concerts given last week was that of the Princeton University Glee, Banjo and Mandolin Clubs, on Wednesday evening, March 15, at the Universalist Church, and one in the Woodside Presbyterian Church on the same evening at which a fine program was rendered by Miss Amy Ward Murray, soprano; Mr. Frederic C. Baumann piano, and Mr. Emil Knell, cello, of the faculty of the Park Conservatory of Music. Miss Amelia D. Howells, violinist, and Mr. Andrew S. Allen, baritone, also assisted. And on Saturday afternoon, March 18, Mr. C. Marshall Darrach, reader, gave the last of the series of Lenten recitals at Association Hall. He was assisted by Mr. Frederic C. Baumann, piano, and that most delightful violinist, Mr. Otto K. Schill, whose virtuosity is a perpetual delight. The usual large audience was in attendance.

Mr. Jere M. Cobb, also a favorite local reader, will give a recital on Wednesday evening, March 20, in Association Hall. He will have the vocal assistance of Miss Louise C. Koehler, soprano; Mr. Frank E. Drake, pianist, and Mr. Milton H. Gruet, violinist. By the way, Mr. Gruet has recently become a benedict by wedding Miss Russell. All the musical people of Newark congratulate Mr. Gruet.

The Caecilian Choir will give their annual Easter concert April 6. Mr. Bowman is preparing a delectable program, and the choir will be assisted by Mr. James Sauvage and other soloists.

Mr. Rudolph Aronson recently sent notice to the musical editor of Newark "Town Talk" that all negotiations made for the engagement of Henri Marteau, the violin virtuoso, be made through communication with him at the Casino, New York. This is a useful piece of information, and it is very probable that we may have Marteau in Newark for a spring festival.

MABEL LINDLEY-THOMPSON.

### SUMMER VOCAL STUDY.

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of Vocal Culture opens for summer work June 15, 1893. Special training for teachers. Superior musical advantages. Pleasant boarding accommodations. Pamphlet mailed on application. Address  
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of six months. This orchestra Mr. Thomas will organize, using the Chicago Orchestra as a nucleus. When it is realized that no less than 300 concerts will be given at which the services of an orchestra will be required, and that the time of giving those concerts, which depend upon the presence in Chicago of visiting choral societies and of distinguished foreign composers, cannot be fixed with certainty for many days in advance, the imperative need of a permanent orchestra will be seen. Provision being also made for the appearance at the exposition of the representative orchestras of New York city and Boston, invitations have been sent to the New York Philharmonic Society, Anton Siedl, conductor, and the Boston Symphony Orchestra, Arthur Nikisch, conductor, to give several concerts each. It will be seen from the above that in the department of orchestral music most ample provision has been made. The programs will embrace all schools. A strictly educative plan is that of the popular orchestral concerts, which will be practically free to the public. Mr. Thomas' idea is to make interesting, not trivial programs of the composition of representative writers of all countries.

The invitation of the bureau to choral societies to co-operate, because of their love of art and the pride they have in the opportunity the Exposition will afford to show to the world the artistic level of the United States in music, has brought many assurances of support. Inasmuch as it would be manifestly impossible for the same chorus to take part in all choral performances, this work will be divided among choral societies of the entire country. The musical director

being built by Messrs. Farrand & Votey, of Detroit. The eminent organists of the world will be invited to visit the Exposition as guests, as well as leading American organists.

Invitations to representative European composers to visit the Exposition as guests and to conduct programs of their own compositions have been sent through the courtesy of the State Department and of resident American ministers

German musicians invited were Dr. Johannes Brahms and Dr. Joseph Joachim, both of whom find it impossible to accept. There is no precedent for these international concerts, the details of which will be announced so far in advance as to permit every arrangement being made by the thousands who will wish to time their visits to the Exposition to agree with the appearance of these distinguished musicians.

Such is, in brief, the outline of a tremendous undertaking. Towards music the Exposition has done everything in reason, and from the very highest motive, for Art's sake. There is no doubt that the attendance upon the concerts will be enormous, and that the result will mark a step forward in the musical knowledge of a nation.

**A Soiree Musicale.**—Mr. and Mrs. Murio-Celli d'Elpeux will give a musical at their residence, 18 Irving Place, on Saturday evening.

**Objects of the Spectatorium.**—Chicago, March 19.—Members of the press were to-day given a private view of the Spectatorium devised by Steele Mackaye, which will be one of the great prominent attractions of the West. In speaking of the objects of the Spectatorium, its author declared that "the object is to make an alliance between nature and art such as has never before been effected, and to utilize this alliance for the most impressive illustrations of the grandest stories of human struggle and achievement in history."

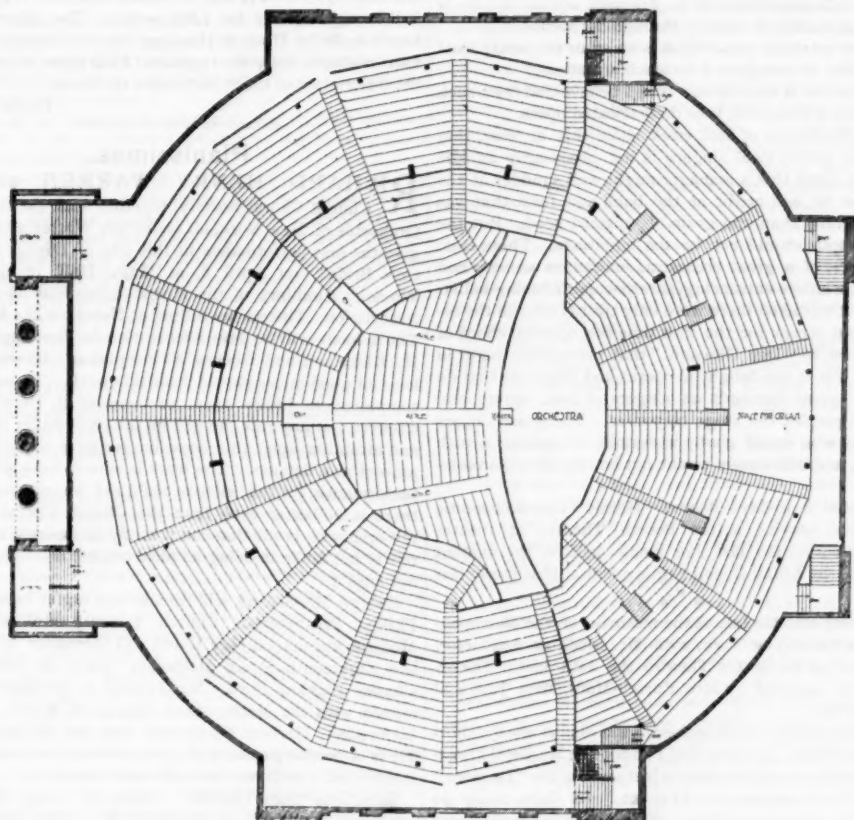
The Spectatorium is described as a combination of spectacle and oratorio. There are three species of music employed in the Spectatorium. First, the symphonic, which follows all the cosmic changes of the scene and all the dramatic action of the story; second, the incidental music, illustrating, with instruments of the time, the music of the age; third, choral music. This form is an adaptation of the old idea of the Greek chorus.

The chorus is divided into two grand sections. One of those sections, composed entirely of male voices, represents the material world, and gives expression to the sentiment of that world toward the historic events which transpired during the progress of the story. The other section, behind the scenes, is invisible, and represents the mystic or ideal world.

"The Spectatorium," with its accessory buildings, occupies a space of about 600 feet square, and from the foundation to the apex of the dome it is 270 feet high. The rear of the building is an immense semi-circular reservoir, the surface dimensions of which are over 100,000 feet square.

There will be twenty-five stages, all of which will be furnished with scenery of an entirely new order. The frame of the stage picture will be 150x70 feet, and the full range of vision of the public at the horizon of the picture will be over 400 feet. It requires over 6 miles of railroad track for these stages to move upon, and their aggregate weight is over 1,200 tons. An entirely new system of lighting will be used in connection with these stages, equal in amount to over 300,000 candle power.

The Spectatorium is capitalized for \$2,000,000, and the entire stock is held by 100 people.—"Times."



Interior Plan of Festival Hall.

assumes that thousands of singers and music lovers will visit the Exposition in any case, and that they will prefer to appear as contributors, thus conferring an importance upon their societies and their homes not possible under any other circumstances. These forces being directed and guided as they must in combined effort, necessary preparation for their appearance at the Exposition will afford intelligent direction to efforts that in some parts of the country are now being wasted for want of a commanding object of work. All the representative choral societies of the country will appear at the Exposition during next summer, several festivals of Western and Eastern societies having been planned at which a chorus of 2,000 will participate. These festivals will be given in June, July, August and September, and in association with eminent soloists and the orchestra will be increased to over 200 players.

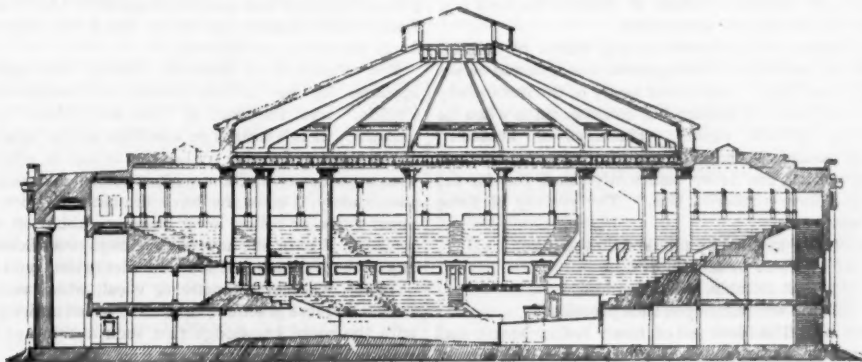
Regarding the works intended to be performed during the six months of the Exposition, it can be said that all the great classics and nobler compositions of modern composers will be included. Among these may be mentioned Bach's "St. Matthew's Passion"; "Händel's 'The Messiah'; Mendelssohn's 'Elijah'; Beethoven's 'Ninth Symphony'; Mozart's 'Requiem Mass'; 'The German Requiem,' Brahms; 'Requiem Mass,' Verdi; 'The Redemption,' Gounod; 'The Rose of Sharon,' A. C. Mackenzie; 'The Golden Legend,' Arthur S. Sullivan, and works by Dvorák, Saint-Saëns, Massenet, Tchaikowsky, and other composers, including several novelties.

In Festival Hall will be placed a large concert organ now

abroad. Acceptances have already been received from Camille Saint-Saëns, of France, and Dr. A. C. Mackenzie, of England, who will visit the Exposition in September. Each of these distinguished musicians will appear as conductor of his own choral and instrumental compositions, and Saint-Saëns will take part in several concerts of chamber music, and will appear as interpreter of his own piano concertos and as organist. Among those invited and whose acceptances are probable are Massenet, Grieg, Sgambati, Dvorák and Sir Arthur Sullivan. Among the



East Elevation of Festival Hall, Fronting the Lagoon.



Sectional View of Festival Hall.

## Music in Boston.

BOSTON, March 19, 1893.

THE Lilian Durell operatic organization, under the management of Mr. Charles F. Atkinson, gave performances of "Faust," "Mignon" and "The Bohemian Girl" last week at the Boston Theatre. The theatre was crowded, and from the pecuniary standpoint the short season must be regarded as an unqualified success.

Miss Durell made her first appearance in opera in Boston at the Bowdoin Square Theatre in May 1892. She then sang the part of "Mignon."

Monday, the 13th inst., she made her first appearance as "Marguerite" in Gounod's "Faust." The cast was as follows:

Siebel.....Lizzie Macnichol-Vetta  
Martha.....Gertrude Libby  
Faust.....Payne Clark  
Mephisto.....W. H. Clark  
Valentine.....G. Campanari

Miss Durell, as a young girl, was not unacquainted with the stage. It was not long ago that she was seen here in "Niobe." Two or three years ago she began to study earnestly for a more serious call, and now within a year she has twice tested herself before the public.

Her voice is one of more than ordinary range. She takes G in altissimo with comparative ease, and the tone is a well defined, musical tone; not a shriek, not the "cry of the little dog," spoken of by Berlioz. These phenomenal tones are the gifts of Nature, and it is to be regretted that neither Nature nor Art paid more attention to the middle tones, the vital, working part of the soprano voice. The middle tones of Miss Durell's voice seemed weak and without color. I take into consideration the agitation that attends a first performance; I acknowledge the fact that she was unfortunately not in such physical condition that she could do herself full justice, for she suffers from insomnia and climbs up from "hideous malebolges deep" to mimic woe and joy upon the stage; nevertheless, the peculiar weakness of the middle tones shows unskillfulness in the management of the voice as well as the temporary results of indisposition.

Then again there was an absence of true legato; there was a tendency to spasmodic delivery, and at times she beat the measure with her voice.

On the other hand there were admirable qualities revealed by her performance. She has a keen sense of pure intonation; her phrasing is, as a rule, excellent; her bravura is clean, and her trill, for example, is natural and unexaggerated; she is quick in learning and of tenacious memory, and she is of a genuine musical temperament.

It would not be worth while to discuss her performance from the dramatic standpoint. If she did not show dramatic intensity, she at least never offended, and in such passages as the telling of her girlhood to "Faust" she was unaffected and not without a simple charm.

Mrs. Vetta was satisfactory. Mr. Campanari, an opera singer of experience, was wholly admirable; he richly deserved the enthusiastic applause that recalled him after the death scene. Mr. Payne Clark labored faithfully. Mr. W. H. Clark marred his earnest efforts by persistent and far off wandering from the true pitch, and by apparently regarding "Mephistopheles" as a mediæval and red faced end man.

The chorus was inefficient. The work of the orchestra, under the direction of Mr. S. Behrens, was atrocious. The church scene was omitted. "Marguerite" was robed in silken stuff and in chiffon. The chorus of old men was sung by the younger men of the chorus without disguise, and at the end "Faust" and the "Tempter" sank hellward through the stage.

"The Bohemian Girl" was given the 14th inst. with the following cast:

Count Arnheim.....G. Rob Clark  
Florestein.....W. H. Dodd  
Thaddeus.....J. C. Bartlett  
Devilshoof.....W. H. Clark  
Arlene.....Louise Natali  
Buda.....Gertrude Ackler  
Queen of the Gypsies.....Lizale Macnichol-Vetta

Mrs. Natalie sang with ease, and Mrs. Vetta was a satisfactory "Gypsy Queen." Mr. Bartlett has a sweet voice; the lower tones of Dr. Clark's voice are of rich and beautiful quality; Mr. W. H. Clark was again a traitor to pure intonation; the dramatic action of Messrs. Bartlett and Rob Clark was extremely amateurish.

Balfe's opera is to me a never failing source of delight, and chiefly on account of the ingenious dialogue and verses of Alfred Bunn, Esq. I am never weary of the melancholy "Count Arnheim." I admire his condescension when he thanks that gallant youth, "Thaddeus of Poland:" "Stranger, accept the hand of one who, however different to you in station, can never sufficiently thank you for the service you have rendered him." The melody of these verses haunts me:

"Tho' moshed by numbers in the yoke

Of one by all abhorr'd,

Yet tremble, worthless lord,

At the vengeance you thus provoke."

I like to hear Thaddeus tell of how "hollow hearts shall wear a mask;" and there is nothing in the long line of English poets that surpasses in boldness the figure of "the

fair land of Poland ploughed by the hoof of the ruthless invader."

The people perhaps do not agree with me in my admiration for Bunn's literary genius, but they love dearly the tunes of Balfe and here I in turn, cannot join the audience in the frenetic applause that follows the favorite numbers.

"Mignon" was given the 15th with this cast:

Wilhelm Meister.....J. Lloyd  
Lothario.....G. Rob Clark  
Laertes.....W. H. Dodd  
Giarno.....Chas. Garnsey  
Frederic.....May Bosley  
Fleena.....Luella Wagner  
Mignon.....Lilian Durell

Miss Durell appeared to greater advantage in this opera. The interpolated phenomenal, sky hitting tones aroused the audience, but by more legitimate means she interested the musician and strengthened the impression made last year, viz., that with patient study she can go far. In "Faust" there were moments when she moved by the simplicity of her delivery, by the sincerity of her appeal; in "Mignon" these moments were numerous and more intense.

Mr. Lloyd, I understand, is a young tenor, of Providence, R. I. He is a beginner, but there is good and raw material in him. Miss Wagner showed facility in bravura, even if her intonation was not always pure, and Miss Bosley made a favorable impression.

Mr. Lon Brine, of this city, was the "Valentine," the 16th. He has a voice of manly and beautiful quality, but the effect of his performance was marred by a pronounced and continuous tremolo. His handsome face and fine figure would lend themselves easily to dramatic action, but he is inclined apparently to saunter through his scenes.

And now you may say, "This is an affair of purely local interest, why do you give it so much attention?"

The objection is well taken. But I believe that from such a beginning will come in time domesticated opera.

The performances of last week show this at least, that opera with purely local singers is not necessarily an idle dream. I admit that a manager might well shudder at the risk unless he had credit at the bank and faith that was more sanguine than the grain of mustard seed. But the first attempts should not be too ambitious. There is no need at first of a great orchestra, sumptuous scenery and costumes, or an eye-entrancing, paresis-superinducing ballet. If I am not mistaken there were only twenty-four in the orchestra that struck for the first time the opening chord of the overture to "Don Giovanni" that memorable night in Prague. There are delightful operas and operettas that do not make great demands on singers of local repute, and would not perplex the stage carpenter. There are singers in this city who would gladly undertake to appear in such operettas, and who surely would not be ridiculous as vocalists.

It is stated in to-day's Boston "Herald" that no operatic organization playing at the Boston Theatre at theatre prices has within the last five years realized the amount credited to the Lilian Durell engagement at that house last week.

The fourth and the last of the matinées of the Metropolitan Orchestra of New York, with Mr. Seidl as conductor, was given at the Boston Theatre the 14th inst. The orchestra was assisted by Mrs. Fursch-Madi, Miss Juch and Henri Marteau.

The performance of the orchestra was almost always thoroughly excellent. I confess that I do not like Mr. Seidl's reading of Beethoven as it was shown last week in the "Leonore" overture No. 3, and in the "Coriolan." Is there really no such thing in music as a piano allegro? Why should there be a slackening of pace whenever a sweet, amiable or gentle melody enters? Is sentimentalism better than frankness? Is the sudden change in rhythm helpful to the composition as a whole? Mr. Seidl is not alone in his treatment of the ancient worthies. There are hyper-moderns who support him tooth and nail. But the cry "Who will change old lamps for new?" does not appear to me as great a joke as it once seemed to the Princess Badroul Boudour, who yawned in the saloon with twenty-four windows.

With the exception of these perverted readings the concert was indeed delightful. The orchestral numbers, beside the ones mentioned, were "Scene by the Brook," from the Pastorale Symphonie; Liszt's "Orpheus;" first Hungarian rhapsodie and second polonaise by Liszt; and Saint-Saëns' violin concerto (op. 58), in which the solo part was finely played by Mr. Marteau.

Mrs. Fursch-Madi provoked hearty and spontaneous applause by her artistic delivery of Beethoven's "Ah, Perfido," and the duet of Elsa and Ortrud gave rare pleasure. It is Vernon Lee who thus writes against many of the singers of to-day: "Let him or her be effective; act with impetuosity, declaim with vehemence, shriek and yell passionately, if he or she have dramatic instinct; or force upper tones, or bellow lower ones, or gabble off shapeless roulades, if he or she have strong lungs or a flexible throat; any of these means will lead to distinction, and they are qualities, whether dramatic or vocal, which require little tuition and less practice; above all, which entirely dispense with the mere knowledge that such a thing as an art of singing has ever existed or can ever exist."

But the artistic consciousness and conscientiousness, the

unexaggerated dramatic intensity, the ease in gaining an effect, the self poise in delivery, all these characteristics of the art of Fursch-Madi show her to be a worthy member of the school whose deeds, alas, are often thought to be merely traditional.

The other concerts to which I alluded last week were postponed or abandoned. The Castellano-Martean-Russian Choir entertainment was given up at the last moment, for there was no adequate sale of seats.

After talk and rumor and exaggeration there will be no mixed quartet at the Ruggles Street Church, and Mrs. Smith will remain in Mr. Foote's choir.

There will be changes in the choir of Dr. E. E. Hale's church May 1. I understand that Mr. Chadwick and Mrs. Lamson, as well as Mrs. Matthews, will leave the choir after a service of eight years.

There will also be changes in the choir of the Universalist Church, Columbus avenue. It is said that Miss Elizabeth Hamlin will remain, and that Mr. John Bishop, Springfield, Mass., is a candidate for the position of organist.

Tremont Temple, known to musicians throughout the land, was destroyed by fire this morning. There seems to be a fatality connected with the place. The remodeled Tremont Theatre, that was turned into a church, was burned March 31, 1832. The building that followed was destroyed by fire August 14, 1879. The last building, the one destroyed to-day, was dedicated October 17, 1880. The hall furnished seats for 2,600 people. The organ was the fourth built by Hook & Hastings for the Temple. It had four manuals, sixty-six registers, 3,442 pipes, according to the description in the "Dictionary of Boston."

PHILIP HALE.

## Pianissimos.

RICHARD HENRY WARREN and his Church Choral Society, together with the Symphony Orchestra of New York, all under Mr. Warren's baton, will give the first performance in this city of Dvorák's "Spectre's Bride" on April 6, at Music Hall, in aid of the Women's Auxiliary of the Hospital Saturday and Sunday Association. Tickets are selling at Novello's like hot cakes. The soloists will be Mrs. Clementine de Vere-Sapio, James H. Ricketson and George W. Fergusson. Every genuine lover of good music should hear this work. Those who are competent to judge seem to consider it Dvorák's chef d'œuvre; at any rate, he will be the chief duffer of interest and attention upon this occasion, for he is expected to be present as a listener. The work is sure to have a first-class performance, for the soloists could not be improved upon; there is no better choir than the Church Choral Society; the orchestra is all that can possibly be desired, and Warren is not far from being an ideal conductor. Moral: Do not miss it!

George M. Greene will vacate the organ bench at the Phillips Presbyterian Church, Seventy-third street and Madison avenue, on May 1, and will thereafter be heard at the Eighteenth Street Methodist, where he will succeed Charles Bigelow Ford. Mr. Greene is prominently connected with the Metropolitan College of Music, of which his brother, Herbert W. Greene, was one of the founders. He is a good organist, a capable professor, an expert drill-master and a well read and scholarly musician.

Selections from Haydn's "Creation" were beautifully sung last Sunday at St. James' M. E. Church, Harlem, under the directorship of Frederic Dean. The service was in commemoration of the first hearing of the oratorio, March 19, 1779, in Vienna. The solo quartet of the church was assisted by the Scharwenka String Quartet and a chorus of eighty voices.

A. F. A.

Alwin Kranich.—Mr. Alwin Kranich, who is in charge of the Harlem branch of the firm of Kranich & Bach, is making quite a name for himself as a composer. He recently produced the first movement of a piano concerto and also a "Fairy Story," with orchestra, at the Aschenbrodel Society.

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## Chicago Correspondence.

CHICAGO, March 18.

## Paderewski Fills the Auditorium.

A REMARKABLE scene it was on Wednesday afternoon, March 8, to witness the avalanche of an audience crushing its way through the three narrow doorways (inner), and taxing the patience of the ticket inspectors to the utmost. It took a long time to seat the vast concourse, and it was forty-five minutes after the appointed hour when Jan, the magnet of the day, calmly appeared. The noteworthy feature of the recital was the lyric singing mood of the artist. The first surprise was peculiarly subtle coloring in the menuet of the sonata, op. 37, E flat major, Beethoven. It was an entirely original, orchestrally colored shading that was given, and the gigantic audience of dilettanti and students and teachers were instantly en rapport with the ingenuity and piquanté of the reading between the lines.

A second surprise was the strangely original Paderewskiana given in the Chopin C sharp minor waltz. One thing was noteworthy. Ignace played the B minor etude radically differently from his method of interpretation of that number when in America last year.

The octave polonaise was the failure of the afternoon, being very badly blurred, and, strange to say, the everlasting "Soirée de Vienne," Liszt-Schubert, shared the same fate, for absolutely wrong chords were played three times in the introduction. He omitted the much hoped for barcarole and substituted the B major nocturne; and the change was a mistake, for the nocturne was played more materially and mechanically than Paderewski has ever appeared to me.

The second rhapsody was magnificently done, the "Lassan" being highly original, if entirely at variance with any Lisztian traditions.

The "Semper in flore" menuet and the twelfth rhapsody closed a popular but not over deep program. It did not in any way show the artist at his best, save in the smaller numbers, e. g., his "Mélodie," the Schumann "Nachtstück" and the beautiful Schubert B flat impromptu.

One thing was certainly demonstrated, namely, that no other artist can fill the Auditorium unaided by any drawing power save his own but Paderewski.

Organ recitals on the great Auditorium organ are proving popular, and it is most desirable that the people become acquainted with the mighty works of the really great composers for this grand instrument; but I don't think that the hashes of all manner of potpourris and orchestral transcriptions are desirable, as they have been dished up to us lately.

Where are the grand tonal tonics of Bach, Händel, Schultze Buxtehude and so on, and the greater works of Guilmant (sonatas), the symphonies of Widor and other modern works? The programs have been too tricky and tinsel like.

## BENDIX STRING QUARTET AND A BRAHMS EVENING.

Mrs. Lauder attended in my stead with a musical friend, (as my duties compelled me to forego the treat. With Fanny Bloomfield-Zeissler they gave the great quintet in F minor, op. 34 (composed in 1865).

In this Brahms reaches the acme of chamber music possibilities. There is a grim grandeur, a highly pathetic romanticism, and a symphonic breadth of treatment in the opening allegro rarely surpassed. I am surprised to find that some of the critics find it (in Chicago) "common place," "devoid of melody," "tiresome," and "showing only technical knowledge." They also find the grandiose quintet for clarinet and strings, in B minor, op. 115, "almost too dry to be interesting to the average listener." The average listener was not present on Wednesday evening, March 15; only the flower of Chicago's musical élite graced that occasion, and I am delighted to be able to say that a large audience well nigh filled Kimball Hall. Brahms evidently attracted the listeners who are above the average.

Proud passion and lofty energy, as well as an incomparable "inwardness" and depth, like to the later period of Beethoven, fill the adagio, and in the scherzo we find a strange mingling of gloom, and Teutonic wald einsamkeit, gloom, violence merging finally into a triumphant and sunny glory. The finale is surely "catchy" enough to catch even the most unwary average listener. It is popular even in a Mendelssohnian sense and has much to remind one of that strange resolving and dissolving chameleon, Schumann. When I first heard this quintet played with Eibenschütz (of Leipzig Conservatory now, then a young student) at the piano I was completely carried away by it. The highest forms of chamber music, it is true, are for the thinker, philosopher and lover of music for its higher sake, and Brahms touches the top of the rainbow in this quintet. The Bendixner are to be congratulated upon their season's work. It has brought true music nearer to the intellect of Chicago.

I am in receipt of a most interesting pamphlet, "The Liszt Museum in Weimar and its Memories," by Dr. Adolf Mirus, from my esteemed kollege, Emil Liebling, who is ever courteous. The little work would give to the readers some idea of the wonderful regard in which Liszt as man, artist, teacher, author, composer and official was held by kings, universities, cities and societies the length and breadth of Europe. A fine picture of the romantic "Altenburg" called back to my memory many beloved even if melancholy tinged reminiscences. This collection would have been a most attractive feature at the fair. The booklet is published by Thelemann, Weimar, 1892.

Among many events to be chronicled we single out the United German Männerchor of Chicago in a concert on the 16th, the great German World's Fair Chorus on the 23d and the Germania Männerchor, Henry Schoenfeld, drungent, on Saturday, 18th. Their leading number will be "The Crusade," by Wiesner, first time in America. I shall attend.

I wish once more to warn musicians contemplating moving to Chicago to refrain from doing so. I have received letters from the extreme South and West and Montreal asking me to secure positions for good men. Others write me to secure concert engagements for them at \$50 per appearance.

Please, gentlemen, remember that we have more piano

thumpers and fiddle scrapers in this city than we can shake a stick at; very many well nigh idle, living very dear, rent high and in every branch a tenfold supply for any demand for labor, whether skilled or unskilled. In my position as Chicago critic for THE MUSICAL COURIER I get innumerable communications: it is impossible for me to answer them all.

W. WAUGH LAUDER.

## San Francisco Correspondence.

MARCH 8.

I AM sitting in the warm sunshine by an open window, out of which I can see and almost hear the birds leap forth to welcome spring.

"Chinatown," a few blocks below me, has ceased to roar with its annual devil fuge of firecrackers, and everything is serene again. I saw Edgar S. Kelley steering for the aforesaid unsavory precinct during the New Year's jamboree, and was invited to go with him "to hear some music!" I declined, but presume his Wagneresque imagination derived some sort of pabulum from that Pagan pandemonium.

If he has found another "Lady Picking Mulberries" or even picking her teeth, we shall hear of it, for he escaped alive; I saw him after the expedition. He is doing some work during his winter sojourn across the bay. Mr. N. Clifford Page, another composer, is also drinking inspiration from that favorable atmosphere.

The first Symphony concert of the second series which Mr. A. Bauer is giving at the Tivoli took place on February 24. The attendance was excellent in spite of the Lenten season, and the large audience was treated to a fine program exquisitely played. The first number was Berlioz' "Roman Carnival" overture, followed by the ballet music from Strauss' "Ritter Pasman." The playing of Bruch's violin concerto, op. 20, by Mr. Sigmund Beel, which followed, was the gem of the concert and was received by the audience with round after round of applause, to which Mr. Beel could only rise from his modest seat as concertmaster to bow over and over again his acknowledgments. It was a veritable triumph for our young Californian virtuoso, which he had honestly earned. I heard much delight expressed and the remark that he had never played better. For my own part I not only heartily concur, but don't see how anyone could have played much better. When it is taken into account that Mr. Beel's right hand was partially disabled from a recent strain of the chords of the thumb, his magnificent performance was marvelous indeed. Mr. Beel has only been with us a few years since his return from European study, but has taken the lead in the presentation of chamber music by his long and successful series of "Saturday Pops," wherein he has presented a creditable list of the best works and contributed very largely to an education of the people to their appreciation.

The favorite "Peer Gynt" suite of Grieg's, given after the concerto, failed, despite its rare beauty, to efface the delightful effect of the previous number, even though it was so well played.

This fine entertainment closed with Beethoven's sixth symphony, op. 68.

The next concert is announced for March 10, when Mendelssohn's Scotch symphony, Arthur Foote's Symphonic Prologue to "Francesca da Rimini," and Moszkowsky's Boabdil fantasia are promised. Mr. Donald de V. Graham will be the vocalist.

Mr. Alfred Wilkie's second series of ballet concerts at the Palace Hotel is even more ambitious than the first. It is given in the evening, and by a long list of our most prominent singers.

Another amateur symphony orchestra has come to the fore, under the conductorship of Mr. Louis C. Knell. It gave its first public performance recently, and repeated the program on March 7 for the benefit of its library fund. The institution is not yet very mature, indeed it is quite the reverse, but time and practice will work improvement.

Mr. Marcus M. Henry, our well-known local impresario, has sent me a very dainty little lavender covered program of a "Chronological Song Recital," to be given in Maple Hall, March 9, by Mrs. Emilia Tojetti, a resident teacher of singing.

The list of specimens reaches from Glück and Pergolesi down to Bruno Oscar Klein, which latter gentleman may congratulate himself upon being in very respectable company on Mrs. Tojetti's program.

Mr. Henry also recently called my attention to some concerts of college gleees given by a club of Berkeley students, who, having acquired a local reputation, are now occasionally making raids upon the ears and pockets of surrounding towns. They gave a couple of successful concerts in Odd Fellows' Hall.

"His Majesty" was put on at the Tivoli in fine style this week. The first night a large audience, including of course nearly all the amateurs who sang in it at its first production, was present. The impression made by the opera in the hands of professionals is favorable to the hope that there is money in it for its authors.

HENRY M. BOSWORTH.

**Rive-King Recitals.**—Mrs. Julia Rive-King has just returned from a series of successful piano recitals in large Pennsylvania cities, and is about to make another tour, embracing three weeks, of piano recitals.

**Mr. Carl's New York Concerts.**—The annual series of free organ concerts at the First Presbyterian Church, Fifth avenue and Twelfth street, will be given by Mr. William C. Carl, organist of the church, Friday afternoons, April 7, 14, 21, 28, May 5 and 12, at 4 o'clock. The series will include three historical and three novelty programs, with the assistance of well-known soloists. The program of the first recital will appear in next week's issue of THE MUSICAL COURIER.

**A New Vocal Club in Harlem.**—A ladies' vocal club has been formed, the object being to study high-class compositions and eventually present these in public. The club will be limited in number, only choice vocalists being accepted. A few more good sopranos and altos are wanted. Ladies interested can obtain further information at 262 Lenox avenue, the studio of Mr. Carl V. Lachmund, who has been chosen director of the new society.

## Music Items.

**Chas. Bigelow Ford.**—Mr. Chas. Bigelow Ford, formerly organist and musical director at the Eighteenth Street M. E. Church, has been appointed organist and choirmaster at St. Peter's Protestant Episcopal Church, to succeed Wm. Carman Hardy, who goes to St. George's, Brooklyn.

**Abbey Has the Opera House.**—As we predicted all along, Messrs. Abbey, Schoeffel & Grau were given the management of the Metropolitan Opera House yesterday afternoon. The boxes will be occupied as follows:

1, Ogden Goelet; 2, A. D. Jouillard; 3, R. T. Wilson; 4, C. Vanderbilt; 5, G. P. Wetmore; 6, W. K. Vanderbilt; 7, C. M. Bliss and M. C. D. Borden; 8, J. J. Astor; 9, Charles T. Barney; 10, George F. Baker and H. C. Fahnestock; 11, Perry Belmont; 12, Henry Clews; 13, Edward Cooper; 14, Mrs. M. C. Warren; 15, A. Iselin; 16, L. P. Morton and George Bliss; 17, W. D. Sloane and H. McK. Twombly; 18, G. G. Haven; 19, Mrs. Barby; 20, D. O. Mills; 21, J. H. Wright; 22, W. S. Webb; 23, E. T. Gerry; 24, Robert Goelet; 25, C. Vanderbilt; 26, S. D. Babcock; 27, G. S. Bowdoin; 28, W. Bayard Cutting; 29, A. T. Van Nest; 30, W. C. Whitney; 31, J. P. Morgan; 32, Luther Kountze; 33, Thomas Hitchcock; 34, H. R. Bishop; 35, J. P. Morgan.

After the meeting the following statement was authorized as the official announcement of its result, in addition to the drawings of boxes:

NEW YORK, March 20, 1893.

The stockholders of the Metropolitan Opera and Real Estate Company met this afternoon in the rooms of the Vaudeville Club.

The president reported that the directors had arranged for the sale of \$1,000,000 3 per cent. bonds on a 4½ per cent. interest basis, and would on May 1 issue the bonds and pay the mortgage held by the Bowers Savings Bank, which had been extended temporarily.

He also stated that the building committee were having plans prepared and hoped to begin the work of restoring the opera house early in April. To do this in the best manner, including elevators, electric dynamo, new upholstery, carpets, scenery and purchase of personal property of the old opera company, &c., will probably cost about \$400,000.

He also reported that the executive committee had received offers from Mr. Mapleson and Mr. Abbey, and had unanimously voted to accept Mr. Abbey's offer, with some modifications; and also that, as far as they could be heard from, all the directors had approved this decision. The details of the lease and contract with Mr. Abbey will not be published, but any stockholder desiring private information on the matter could obtain it from the officers of the company.

Any report that opera could be run without an assessment was unfounded, as if opera were given free in exchange for rent there would still remain nearly \$100,000 for interest on bonds, taxes, maintenance, &c., to be provided for by the stockholders, and to meet it there would be only the net revenue derived from the rent of the apartment houses and the Bank of New Amsterdam, which will not amount to more than \$20,000 or \$25,000.

The president then presented the plan of the parterre tier, as altered under the direction of the building committee. He explained that two boxes had been taken out, the side boxes enlarged, and that as the building committee had decided to lower the parquette floor, one additional box was to be built where the parquette entrance had formerly been. He asked the approval of the stockholders of their action.

*Resolved*, That the stockholders approve the plan of the parterre boxes as rearranged by the building committee, and adopt the same.

*Resolved*, That the stockholders approve the action of the directors in regard to the rebuilding of the opera house and the contract and lease with Mr. Abbey.

Mr. Abbey will pay \$35,000 a year, with the right to sub-lease.

**Callers.**—Mr. and Mrs. Arthur Nikisch, Mr. and Mrs. Max Heinrich, Mr. Frank Van der Stucken, Mrs. Ashforth, Mrs. Anna Lankow, Wm. C. Carl, Otto Hackh, E. Campobello, and Enrico Scognamiglio were callers at this office last week.

**Anna Burch Engaged.**—Mrs. Anna Burch, who returned this week from a highly successful tour throughout Canada and Western cities, has been engaged by Mr. Walter Damrosch for the first production of Massenet's "Eve" in Baltimore and Washington, April 11 and 12, with the New York Symphony Orchestra and other eminent artists.

## Notice.

THIS week's paper consists of 54 pages, constituting the regular monthly special for March. It will leave New York city on Tuesday evening, and if it is not delivered promptly the blame must be placed with the Post Office and not with us.

**D'Albert's Opera.**—The opera "Der Rubin," by Eugen d'Albert, will be given in April at the Court Theatre of Karlsruhe, under Mottl's direction, for the first time.

**The Munich Wagner Fest.**—Mr. Possart has engaged for the Wagner performances at Munich in August and September next Mr. Max Alvary, Wilhelm Gruening, Karl Grengg, Julius Lieban, Karl Rebe, Karl Scheidemann, Th. Reichmann, Heinrich Wiegand, and Mesdames E. Bettaque, Rose Sucher, Therese Walten and Henriette Standhärtnert-Mottl. The Munich contingent comprises Otto Brucks, Kaspar Baasewein, Aston Fuchs, Eugen Gura, Max Mitorey, Gustav Siehr, H. Vogl, Raoul Walter and Mesdames Lili Dressler, Milka Termina, Mathilde Weckerlin, &c.

**Kotzolt Society.**—The second concert of this society rendered a number of interesting choral works, a carol by Jan Pieters Sweelinck (1540), a chorale by Georg Viesling, an unpublished eight part chorled by Reinhold L. Herman, and finally a composition by Leo Zellner, the leader, on Goethe's "Harz-reise in Winter," for eight choral and eight solo parts.

# THE MUSIC TRADE.

*This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

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ing the issue in which changes are to take effect.

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NEW YORK WEDNESDAY, MARCH 22, 1893.

Telephone - - - - 1253-18th.

"KINDLY acknowledge receipt of inclosed sub-  
scription. It gives us pleasure to say that  
we have found your paper one of our most welcome  
weekly visitors, and enjoy its newsy columns very  
much." So write Kirsch, Meckel & Co., of Cleveland,  
Ohio.

NEWMAN BROTHERS, the Chicago reed organ  
manufacturers, have a space of 224 square feet  
in the music trade department of the world's fair.  
Some entirely new designs of cases and some reed  
organ actions will be displayed by them in their  
exhibit.

FROM the E. P. Carpenter Company, of Brattle-  
boro, Vt., who are also among the world's fair  
exhibitors, these lines come to us: "In regard to  
our space at the fair will say we have a space of 165  
square feet, situated on a corner, and we understand  
it is quite a desirable position. It is very small, as  
you know, sufficient only for four organs, but we in-  
tend to carry a large stock of all our styles at the  
warerooms of J. Howard Foote, 307 and 309 Wabash  
avenue, and will make special endeavors to get our  
trade and as many others as we can to visit our ware-  
rooms, and use this exhibit in conjunction with that  
in the Liberal Arts Building."

THE Automaton Piano Company, of New York, will  
make an elaborate display in the 525 square feet  
which has been allotted to them at the Chicago World's  
Fair. The attachment controlled by the company  
has been developed to such a practical point that it  
can be placed permanently in a piano in from 15 to 20  
minutes.

THE official pitch of the World's Columbian Ex-  
position will be A435. This important point was  
secured chiefly through the exertions of Gov. Levi  
K. Fuller, of Vermont. Dr. S. H. Peabody, chief of  
the section embracing music and musical instruments,  
will issue an official circular announcing the decision  
arrived at.

THE MUSICAL COURIER some weeks ago in a re-  
view of Cincinnati trade, and a particular refer-  
ence to Smith & Nixon, stated that the Steinway  
piano representation would pass from the H. Kleber  
& Brother Company, in Pittsburg, to Crawford &  
Caswell, the Smith & Nixon representatives, on Wood  
street in that city, by April 1.

THE destruction of the Tremont Temple at Bos-  
ton by fire on Sunday last reminds us that the  
building was erected chiefly through the instrumen-  
tality of the late Timothy Gilbert, who in the early  
part of the century and up to the Civil War was a  
prominent figure in the Boston and also in the gen-  
eral piano business. Horace Waters got his start in  
business from Gilbert.

THE space finally allotted by the world's fair  
authorities to James M. Starr & Co., of Rich-  
mond, Ind., is 304 square feet on a corner, with a 20  
foot passageway on one side and a 16 foot passage on  
the other side. The Starr pianos that go in the ex-  
hibit will be taken from the regular stock and will  
represent the regular line of goods shipped every  
day from the factory.

THE London "Keyboard" says that "Messrs. G.  
Rogers & Sons are making some pianos with the  
Janko keyboard, as they find a demand springing up.  
The same movement is felt here by Messrs. Decker  
Brothers, who have the sole control of the Janko key-  
board in the United States, and who find a constant  
growth in the desire on the part of practiced pianists  
to study the Janko.

AT a meeting of the directors of the Mason &  
Hamlin Organ and Piano Company, held in  
Boston, Tuesday, the 14th, Mr. Henry Lowell Mason  
was unanimously chosen a director of the company.  
Mr. Henry L. Mason is thoroughly imbued with pro-  
gressive and liberal sentiments on the vital questions  
of the music trade, and the directors will find in him a  
most valuable coadjutor.

THE London musical instrument firm of W. E. Hill  
& Sons, 38 New Bond street, known by musicians  
all over the globe, in paying its subscription writes:

We read with great interest the correspondence upon the subject of  
commissions, as it affects all of us very much and we should have  
liked to have seen it carried further. You are to be admired for your  
courage in ventilating the most knotty question affecting the inter-  
ests of the music trade.

In all countries where musical instruments are a  
part of the commercial system, those who are hand-  
ling them are compelled to submit to an unorganized  
system of imposition and fraud that constitutes the  
darkest record of this particular industry. Exorbi-  
tant prices are charged in order to be able to exist,  
for the commission fraud compels the dealer to pay  
him the greatest share of the clear profit. The com-  
mission fraud has no expense account; whatever he  
gets is all profit and he is as insincere with those to  
whom he pretends to send trade as he obviously is to  
those who are his victims. He should be ostracized.

LYON, POTTER & CO., of Chicago, have secured  
the services of Chas. H. Ball for traveling in  
Illinois and Northern Indiana. He is one of the  
original piano Balls, of Lafayette, Ind., and is thor-  
oughly posted in his section. Lyon, Potter & Co.  
have made special and successful efforts during the  
past six months for securing the best class of dealers  
in their large section, and the wholesale trade of the  
house has necessarily rapidly increased. Mr. Potter  
is giving his individual attention particularly to the  
development of the wholesale trade, which is des-  
tined for a rapid growth.

### Weber in San Antonio.

AMONG the prominent visitors to San Antonio  
are Mr. Albert Weber, the wealthy and widely  
known piano manufacturer of New York, and Mr. Thomas  
Goggan, the senior member of the firm of Goggan Broth-  
ers, of Galveston, who have branch houses in San Antonio  
and other Texas cities. They have been in San Antonio  
for three days and are stopping at the Menger.

Mr. Weber is a young man, not yet 30 years of age, but  
he is possessed of rare business ability that has made his  
name a household word throughout the United States.  
During his present visit to Texas he has been under the  
guidance of Mr. Goggan, and if there is anything of  
interest which he has failed to see in the different cities  
visited it is not the former's fault. The entertaining qualities  
of Mr. Goggan are widely known and nothing gives him  
greater pleasure than to show off Texas to his Eastern  
friends. That he has succeeded in his characteristic way  
in this instance is fully attested by Mr. Weber.

The distinguished gentlemen were called upon last even-  
ing at the Menger and Mr. Weber asked to give his impres-  
sions of Texas in general and San Antonio in particular.

"I had been to Galveston before this trip," said he. "but  
had never visited any other section of the State. I would  
usually spend a day in that city and go immediately out of  
the State. I have now been in the State two weeks and I  
have been surprised beyond measure at the grand natural re-  
sources and magnificent improvements to be met with on  
every hand. I first visited Galveston, where I was im-  
pressed with the beach and export business. Then in com-  
pany with Mr. Goggan I went to Houston and I thought  
that city was an important commercial centre with her  
many lines of railroads. Dallas was the next point we  
visited, and that city certainly has magnificent business  
blocks, but which are not in keeping, I am led to believe,  
with the amount of business done there just at present. We  
next visited Waco, which is certainly the neatest and best  
built little city in Texas, with her substantial sidewalks and  
good streets. We then came to Austin which as the capi-  
tal of a great State is always destined to be an attractive  
city, but not necessarily large in point of population. I  
met Governor Hogg and Treasurer Wortham and had a  
very enjoyable time at Austin. From Austin we came to  
San Antonio."

"What do you think of this city as compared with the  
other Texas towns which you have visited?" asked the re-  
porter.

"Well"—and Mr. Weber looked at Mr. Goggan signifi-  
cantly, but the latter told him to go ahead.

"The fact of the matter is," continued Mr. Weber, "I  
have had the props, figuratively speaking, knocked com-  
pletely from under me here by the one continual round of  
surprises in the nature of such splendid advantages and  
business prosperity. Everything about San Antonio is  
wonderful, and she exceeds any other Texas city in pro-  
gressiveness. The climate here is perfectly delightful. I  
have visited Government Hill, San Pedro Springs, Alamo  
Heights, the Missions and other points of interest in com-  
pany with Mr. Goggan. I have enjoyed my Texas trip im-  
mensely, and have gained 10 pounds in two weeks. I will  
go from San Antonio to Los Angeles, and thence to other  
cities on the Pacific Coast, returning to New York via Salt  
Lake City and Denver."

Mr. Goggan has withstood the tour of Texas with Mr.  
Weber admirably.

"When Mr. Weber reached Austin," said Mr. Goggan to  
the reporter, "he affirmed that he would accompany me  
to San Antonio and spend one day—mind you—and then  
leave the State. I told him if he was content to leave San  
Antonio after spending one day here I would not interpose  
an objection. Well, we came down here three days ago  
and Mr. Weber does not know when he will get out of San  
Antonio."—San Antonio "Daily Express."





# CHASE BROS. PIANO CO.,

MANUFACTURERS OF

## Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

# NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.  
SEND FOR CATALOGUE, MAILED FREE.LARGEST PRODUCING-PIANO FACTORIES IN THE WORLD.  
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,  
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UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

FACTORIES AT DERBY, CONN.



## HIGH GRADE MEHLMAN PIANOS.

Are the most Perfect, Elegant, Durable and Finest  
Toned Pianos in the World. Containing more  
Valuable Improvements than all others.— MANUFACTURED BY THE —  
CENTURY PIANO COMPANY.MINNEAPOLIS FACTORY:  
Cor. Main, Bank and Prince Streets.MINNEAPOLIS OFFICES AND WAREHOUSES:  
CENTURY HALL, cor. Fourth St. and First Ave. South.NEW YORK FACTORY, WAREHOUSES AND OFFICES:  
461, 463, 465, 467 WEST FORTIETH STREET, cor. 10th Avenue.

## WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The  
greatest invention of the age; any radical changes in the climate, heat or dampness  
cannot affect the standing in tune of our instruments and therefore we challenge the world  
that ours will excel any other.

AUBURN, N. Y.

## THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical  
World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument  
as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),  
WORCESTER, MASS.NEW YORK WAREHOUSES: CHICAGO WAREHOUSES:  
10 E. 16th St., J. W. CURRIER, Manager. LYON, POTTER & CO., 174 Wabash Ave.

## ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

# WOODWARD & BROWN PIANO CO.

MANUFACTURES  
HIGH  
GRADE  
PIANOS.

BOSTON, MASS.

# WORLD'S FAIR PIANOS.

## Music Hall Question.

## INS AND OUTS.

IT has been reported that such influences have been brought to bear upon the World's Fair authorities that they have tacitly agreed not to question the names on the pianos to be used by the various pianists who are engaged or who are to be engaged to play in the various music halls on the fair grounds at recitals or otherwise. An excellent authority states this to us positively. As we have no official information we are unable to cope with the subject outside of its speculative phases.

There is no doubt at all that such a revolutionary change of base would create a small sized cyclone among the loyal exhibitors. As an indication of a prevailing state of feeling on a point of interest by no means as great as that of the question of concert grands to be used in the music halls, we reprint the following correspondence:

OFFICE OF SCHOMACKER PIANO COMPANY,  
No. 1109 CHESTNUT STREET,  
PHILADELPHIA, March 17, 1903.

Hon. Selim H. Peabody, Chicago, Ill.:

DEAR SIR—We herein mail copy of our letter to E. L. Wheeler, who has contracted to fit up our space. We thought it best to mail this copy to you that you might look over it and see whether it will conform with your requirements, or if not altogether right advise us in time, so that we may give further instructions.

The pianos for our exhibit are now all ready to go forward, but would not like to ship until the weather is sufficiently settled and buildings ready, because it would be very unsafe to put such costly instruments into the building while cold and damp.

We think the pianos ought to go in among the last, and would suggest that you should fix the latest possible time for this and give the piano people general notice, fixing the latest day that they can have them placed on their spaces.

Also want to call your attention to the fact that the Pennsylvania State commissioners inform us that Steinway & Sons are arranging to exhibit pianos in the Pennsylvania State Building, and that they have already given them such privileges under cover of the women's department. They have also agreed to allow the Shaw Piano Company, of Erie, Pa., to exhibit in the Pennsylvania State Building, who also decline to make an exhibit in the Liberal Arts Building. Now, if this is going to be allowed, it will certainly prove very discouraging to us, as we are going into this in good faith, and it will cost us, as you know, a considerable amount of money to make this exhibit; but if such parties, who have not had the patriotism and willing to go to the expense to make a proper exhibit at the fair, are to get such privileges, we ask what use would it be for us to go to all the expense in making an exhibit while others can go there with their pianos and get the same benefits without risk of competition and at no expense? This should have your serious consideration, and you should peremptorily refuse to allow any piano to go into any State building from any maker unless such maker has an actual and complete exhibit in your department; and above all no piano from any other State should be allowed to be exhibited in any State building or elsewhere on the fair grounds unless in the building from the State that the piano was built. The Schomacker Piano Company will be the only exhibit of pianos from Pennsylvania, all the others from this State have or will back out; now would it be fair to let the Shaw Piano Company, of Erie, under any pretext sneak in their piano and get such benefits as stated, or would it be fair to let any of the kickers from other States place their pianos in our State building?

In fact no piano ought to be allowed to go into any State building unless it is from a maker who is in the Liberal Arts Building. A Pennsylvania State commissioner said they would disregard any order from your department relative to the State Building, and would allow any piano to go in they might choose, intimating that the world's fair

management at Chicago had nothing whatever to say in the matter.

We have now presented to you the exact situation and dangers relative to the conduct of the Pennsylvania Building, and what may happen in a general way, unless you will promptly take steps to prevent it.

Please consider the contents of my letter and kindly let me have an early response.

Yours very truly,  
H. W. GRAY,  
Pres. Schomacker Piano Company.

OFFICE OF SCHOMACKER PIANO COMPANY,  
No. 1109 CHESTNUT STREET,  
PHILADELPHIA, March 17, 1903.

Hon. A. B. Farquhar, Executive Commissioner, World's Fair:

DEAR SIR—Knowing that you are manifesting a lively interest in behalf of your Pennsylvania exhibits and exhibitors, we therefore now deem it our duty to inform you that our stock for the exhibit is ready and can be forwarded to the world's fair just as soon as you will give us notice that the fair buildings are ready to receive pianos. Also desire to advise you that we have finished several duplicate pianos intended for the Pennsylvania State Building, and that they will also be ready to ship whenever you notify us that the State building is ready for their reception.

Several of these pianos have been finished in the Colonial style. You of course know that the Schomacker Piano Company will be the only exhibit of pianos from this State, and that this company has not hesitated either in patriotism or expense, but has from the very start acted in good faith, and will make one of the most creditable displays in this or any other branch, not excepting Mining or Education. You will also appreciate and admit the fact that it would be unfair and unwise to allow any piano of any make to go into our State Building from any maker who has not had the patriotism to make a regular exhibit in the Liberal Arts Building, and of course any piano built outside of our State would not under any circumstances be allowed to go into our building.

To allow the trade mark from another State to be exhibited or advertised in our State Building would be an insult to our people, and would bring further discredit on our already limited display at the fair from our State.

You will please let me hear from you, and advise me when you think you will be ready to receive the piano prepared and ready for the Pennsylvania State Building, and oblige,  
Yours very truly,  
H. W. GRAY, Pres.

OFFICE OF SCHOMACKER PIANO COMPANY,  
No. 1109 CHESTNUT STREET,  
PHILADELPHIA, March 18, 1903.

Hon. Edmund A. Bigler, Chairman Building Committee, Pennsylvania World's Fair Commissioners:

MY DEAR SIR: In accordance with recent interview at Harrisburg and at your suggestion, I now make formal application to your honorable committee asking the privilege to place one or more of my pianos in the Pennsylvania State Building, World's Fair, Chicago, to remain there during the fair for the use and amusement of visitors. I have no doubt your honorable committee will promptly and cheerfully grant this request, especially in consideration of the fact that the Schomacker Piano Manufacturing Company, of Philadelphia, will be the only exhibitor in the Liberal Arts Building from this State.

I understand that all the other piano manufacturers from this State have withdrawn, either from lack of patriotism, fear of placing their instruments in "competition," or possible expense.

Your committee will, of course, not allow under any pretext a piano built outside of your own State to go into the Pennsylvania Building, because to exhibit and advertise, for instance, a New York maker's piano in the Pennsylvania Building would be a gross injustice and reflection on the piano manufacturers of this State, and would give an unfair privilege to such who have either bolted or refused to exhibit in the Liberal Arts Department.

I make this statement because I am credibly informed that certain New York piano makers who bolted and declined to exhibit, claim to have arranged through the Women's Department to place their pianos in the Pennsylvania State Building; in fact Colonel Woodward will confirm this statement, and says such privilege has been passively given, but now thinks it ought to be annulled, and that no make of piano should go into your State building except of Pennsylvania manufacture. I have no doubt your committee will also arrive at the same conclusion.

I will be pleased to receive your early and favorable answer, with instructions, also fixing the time when the State buildings will be ready for the reception of piano or pianos.

I am, yours very truly,

H. W. GRAY, President.

The Schomacker Piano Manufacturing Company, 1109 Chestnut street.

Referring to the vital question, the participation of grand pianos in the concerts on the World's Fair grounds, one very influential house said: "Our exhibit will, as you know, cost us a great deal and the expense will be enormous. We decided upon this course lately only, chiefly because we were told that

no piano could re-enter the gates under any pretext or pretense for any purposes whatsoever, unless the make was among the loyal exhibitors, among those who remained loyal to the Exposition. If the authorities have now compromised with Steinway, Knabe, Weber or Decker, or anyone of the seceders making grands, and if any of these grands are to be put into concerts on the grounds, we shall close and lock our pianos and retire from the Fair, and appeal to the American people for justice. That is our plan. You may publish it by withholding our name at present. We are willing to let out our plan, for it is based upon candor and honor."

Another lively house with a lively business instinct and a rather shrewd appreciation of the possibilities that offer themselves in the event that the seceders get into the music halls, said: "Let them go into the music halls. That is all we want. We shall then not spend any money to any extent in the exhibit, but we shall make it a business to expose the whole act. We know who the parties are that have a corner in pianists. We know who the piano manufacturers are who were induced to withdraw and who have no pianists, and who will consequently not be seen at the Fair nor heard in the music halls. We know it all. We have not invested a fortune in the piano business to be played with by old concerns who are attempting to play the dog in the manger act. We shall certainly get all the advertising out of such a broken pledge as is in it. But we do not believe that General Davis or Dr. Peabody will permit this gross betrayal of confidence. There is one thing sure, you will not print this interview as we give it."

But we do so notwithstanding.

Another gentleman who is a pianist, and an excellent one, and who is also a cultured man of the world, and is now associated with a large concern, said this: I know that Saint-Saëns will not play any piano but the Steinway. He is engaged by the World's Fair Bureau of Music. What are they going to do in this case? He is not engaged by the piano house at all. This is a dilemma of more than ordinary dimensions, and the horns are big, but hard to select. I recognized at once that the decision of Davis and Peabody to ostracize these withdrawing firms from the music halls had its great difficulties; but yet, on the strength of my confidence in their honesty and sincerity of purpose, I induced our house to apply for more space, and I went to Chicago myself to see about it, and we decided to increase our world's fair expense account by at least \$15,000. If we are now to be humiliated by having these grands used in the music halls I shall advise our house to close our exhibit and retire, and issue a general circular letter to the trade and the public explaining the cause of our withdrawal.

We could quote one other house, but their plan of action is so entirely novel and original that it would be unjust to give it any publicity. But it is essentially "business."

How the Fair authorities can rescind the pledges given to the exhibitors of pianos and maintain the piano exhibit intact as it now is we cannot attempt to fathom. There exists a definite, a well-defined understanding between authorities and exhibitors that no piano can be used in any of the music halls or State buildings if made by a withdrawing firm. This permits of no doubt. We are witness to the fact.

Is the whole piano exhibit to be jeopardized now by a rescinding of these promises, for we have not the slightest doubt that the whole set of piano exhibitors will close their exhibit in that event. That seems to be the sentiment, and we are in business to publish the sentiments of our constituents.

Bernard N. Smith.

MR. BERNARD N. SMITH has for many years been established at his present quarters, 514 to 518 West Twenty-fourth street, and has been supplying piano manufacturers with legs, trusses and pilasters.

Mr. Smith has all the machinery and appliances necessary to enable him to work from the rough material, and has an advantage over many in the same line with his facilities for storing and kiln drying a large stock of lumber, which insures to the customer thoroughly seasoned goods.

In the matter of styles Mr. Smith is always up with the times, his designer furnishing him with unique patterns which the trade appreciate as being original and something out of the usual run.

The display cut used in this issue of THE MUSICAL COURIER will convey an idea of the class of work turned out at the Smith factory.

—Hammerschmit & Co. have decided to remain at 114 Fifth avenue and have renewed their lease.



## SHAW.

**135** ORDERS on the books of the Shaw Piano Company, of Erie, on Saturday last to be filled—and none for fancy styles outside of the catalogue; all for regular styles, showing a legitimate demand.

**20** pianos average output per week since January first, 1893. The factory is preparing to increase this output at once. But for an "infant" this is a most remarkable showing.

It seems to us as if the Shaw factory will put out among its constituents about 1,200 to 1,400 pianos this year, and after that rapidly advance to the 2,000 mark. How this is to be avoided we cannot see. There is such a genuine desire on the part of the dealers handling it to put it in the best of families for their own sake, that the Shaw piano must be made in large quantities to meet this demand.

## ONE PRICE.

A RECENT reference in our Chicago Correspondence to four houses in that city who are practically working on a one price system reminds us of the one prominent instance we know of, of a firm issuing a one price circular, giving the one price on all the various styles of the various makes of pianos it handles. This is the only instance of the kind we know of. The firm is, of course, the Manufacturers Piano Company, of Chicago, the pioneers of the aggressive one price system in the piano trade.

There is a great difference between introducing a one price passive system, the mere rule applied of charging one price, marking the instruments with plain figures, &c., and the active system, which embodies the diffusion of a literature on the subject and the irrevocable commitment to a line of principle, which, if it became necessary to abandon would involve loss of prestige and the resulting ruin. There is a vast difference between these two methods.

The adoption of this active and aggressive principle of the Manufacturers Piano Company has already had its beneficent effect upon the whole Western piano trade and its influence is constantly finding a

larger radius for operation. In the East there will be much of a struggle before any one firm will have the moral courage to follow the plan and system of the Chicago Company. Every piano firm of any consequence in New York, Boston and even Philadelphia claims that it is doing a one price business; but we all understand that. There are a few only who really know what it means, and the rest are ignorant of its operations. But even so, a one price system does not only consist of adhering to one price in the warehouse and office, but it must be accented by an active propaganda which thoroughly identifies those who are enacting it with the fundamental principle.

There is one house only that conforms with this theory and that is the Manufacturers Piano Company, of Chicago.

## A GOOD LAW.

## Every State Should Enact It.

THE Legislature of California before adjourning passed the following bill last week:

AN ACT to add a new section of the Penal Code, to be numbered 538, relating to misrepresentations as to circulation, by proprietors of newspapers and periodicals, for the purpose of obtaining patronage.

The people of the State of California, represented in Senate and Assembly, do enact as follows:

SECTION 1. A new section is hereby added to the Penal Code, to be known as Section 538, to read as follows: SECTION 538. Every proprietor or publisher of any newspaper or periodical, who shall willfully and knowingly misrepresent the circulation of such newspaper or periodical, for the purpose of securing advertising or other patronage, shall be guilty of a misdemeanor.

SEC. 2. This act shall take effect and be in force immediately from and after its passage.

This kind of law should be placed upon the statute books of every State in the Union, but particularly in New York and Illinois. The music trade is swindled constantly by the payment of money to music papers whose editors claim a large circulation, while they print about 1,000 copies a week, of which about one-half are not paid for or never leave the office.

We are absolutely convinced and can prove that four music trade—or music, or whatever you may

choose to call them—papers have less than 500 paid circulation and do not average 1,000 circulation per issue, including the papers they sell in bulk or give away.

The jig would be up with these monstrous circulation thieves; for it is thievery, not lying alone, to secure an advertising contract from a firm on the false pretense of a circulation which does not exist.

Put the law through everywhere.

## DENTON ON STEINWAY.

IN an interview on William Steinway published in the Buffalo "Enquirer" Mr. William Denton, of Denton, Collier & Daniels, says this:

I have been personally acquainted with Mr. Steinway for fully 30 years. William Steinway and four brothers worked in their father's little piano shop in Brunswick, Germany, when they were boys, and later when they became old enough to care for themselves William and two brothers came to this country and went to work in different piano manufactories in New York city. They were all poor boys.

After they had worked hard for three years and become acquainted with the language and customs of the country they started a little piano shop of their own in Varick street. About this time the father came to America and he and the boys ran the business together. About five years later they exhibited a piano at some industrial exposition in the Crystal Palace, which stood on Forty-second street, and by reason of the instrument's perfect tone, sweet sound and other improvements made a big sensation. In fact, it revolutionized the manufacture of pianos all over the world.

Four or five years after they erected their large factory and their success has been astonishing. The present firm must be worth \$15,000,000.

I first met Mr. Steinway in Buffalo, where he was at that time well known in business and society circles. He used to come here frequently and was naturally much interested in music. When the Liedertafel Singing Society moved into the old Trinity Church, the quarters now occupied by the Buffalo Athletic Club, Mr. Steinway gave the organization \$1,000 and took a mortgage on its property for that amount.

Mr. Denton is only one of the many men who have followed the interesting and remarkable career of William Steinway, and he is as quick as all who know Mr. Steinway to pay tribute to his genius, his philanthropy and the broad and liberal characteristics of the man.

Together with Mr. Denton (whose name we take the liberty of using in this connection) and others too numerous to refer to, we hope that he will soon return to those active duties that have been interrupted by a cruel illness.

## No. 5.

SAVE THIS ADVERTISEMENT FOR REFERENCE.

♦ Refer to All Former Advertisements. ♦

# A UNION.

THE LINKS, THE CHAIN, THE PULLEYS,  
THUS COMBINED.

Their united action will be described in our next advertisement of this series, to be issued a week from this time in THE MUSICAL COURIER.

• • • • •

## THE ACTION

of the **Briggs Pianos** cannot be described. Its perfection of results, both as to performance and durability, must be put to the test by practical experiment to be fully appreciated. This is why the **Briggs Pianos** have so many friends among those who sell as well as those who use pianos.

DEALERS indorse the **Briggs Pianos**; CUSTOMERS indorse both the **Briggs Pianos** and the dealers who handle them.

C. C. BRIGGS & CO.,

MANUFACTURERS OF

**BRIGGS PIANOS,**

5 & 7 Appleton Street, Boston, Mass.

C. H. DITSON & CO.,

867 Broadway, New York.

JESSE FRENCH PIANO AND ORGAN CO.,

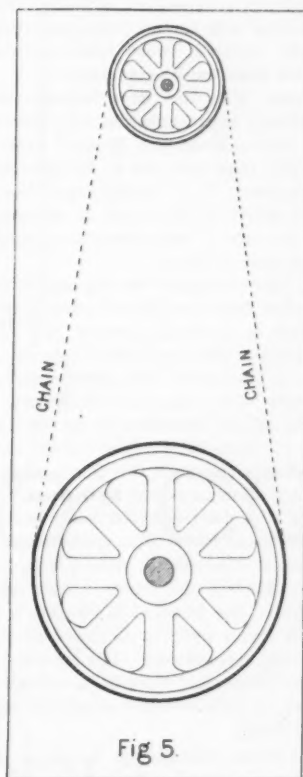
St. Louis, Mo.

Nashville, Tenn.

Memphis, Tenn.

SMITH & NIXON,

Cincinnati, Ohio.



## BLASIUS' 1%

THE Blasius Piano letter heads contain among other printed matter this statement: "Capital One Million Dollars. Factory, Woodbury, N. J."

Among all the many interesting changes in the piano trade during the past active three years that have marked the era of the metamorphosis of the dealer into the manufacturer, no single instance has attracted more attention than that of the Blasius firm, of Philadelphia. The virile activity, the aggressive attitude and the unrelenting pursuit after trade that have characterized the operations of this firm have made a peculiar impression upon the piano manufacturing guild and, in a local sense, upon the Pennsylvania and particularly upon the Philadelphia trade. Many have admired the brilliant dash of the house, and its apparently inexhaustible advertising schemes have been looked upon as evidences of a plan to push the Blasius piano into a formidable competitive position.

In the wholesale trade, from Bangor and Boston clear through to Denver, Galveston and San Francisco, the Blasius piano has been placed in warehouses on terms and conditions that have amazed and stupefied the old line manufacturers, and although many houses have become adepts in the many curious forms of the consignment business, even these have been dumfounded at the extravagant terms offered to dealers to take the Blasius piano. Gift signs, gift advertising of all kinds have been voluntarily added to the many other inducements offered to dealers who were willing to accept Blasius pianos on unlimited consignments, and it is reported that old stock, or new pianos which could be readily handled at the Philadelphia store of the Blasius house, were accepted in part settlement of accounts against dealers—for the one commendable purpose of making openings for the Blasius piano.

Rival manufacturers looked into Dun's and into Bradstreet's and found Blasius & Sons rated, in various ways, from \$300,000 to \$500,000, and yet they shook their heads and concluded that with such capital—if these statements were bonafide—no house could afford to do a large retail instalment business and a large wholesale consignment business and keep intact any perceptible portion of such a capital. But the Blasius firm seemed to flourish, and paid no apparent attention to its competitors, although those who are acquainted with its methods are fully aware that no piano house is more lynx-eyed and keeps posted better than the Blasius people.

Soon after the firm became convinced that the Steinway representation was irretrievably jeopardized by its methods, the Blasius firm secured a larger factory than the one at Philadelphia, and located at Woodbury, N. J., occupying a handsome and adaptable structure, the work at present being suspended on account of some necessary repairs and to take an inventory of stock.

A new company was organized, said to be entirely distinct from the Philadelphia Blasius & Sons' house, which is a retail concern, and this new company, called the Blasius Piano Company, was incorporated about December first, 1892, under the laws of New Jersey, with a capital of \$1,000,000.

An official statement from the Department of State at Trenton, N. J., now before us, says "that the capital with which the Blasius Piano Company commenced business was \$10,000."

If the other \$990,000 have been paid in the payment must have been made since Saturday last, the date of the official note giving us this information. This \$10,000, therefore, a sum representing ONE per cent. of the boasted \$1,000,000, is all that appears to have been paid in to the capital stock of this Jew Nersey corporation. The lenient corporation laws of that State could have been utilized to no better extent than in this instance, if official information is worth anything.

It is essential for the dealer to know exactly how the firms stand from whom he is purchasing his pianos or organs. No dealer should be left uninstructed in a matter so vital to his future. If a piano manufacturing firm succeeds in inducing dealers to advertise its instruments lavishly and at a great cost, that firm must also be able to convince the dealer of the permanency of its existence. There is nothing that can so injure the standing of a dealer as a sudden collapse of a piano he has been booming in his section, the direct blow always being sublimated by the

indirect effect of it, coming from the activity of competitors who follow up the exposé with all possible business virulence.

Besides this, in accordance with modern business methods, paper obligations are constantly floating between dealers who can issue bankable notes and the manufacturer who is able to unload his stock upon them, either under the guise of consignments or the promise of indefinite renewals. Such dealers as give these notes are not supposed to meet them at maturity, many of them being out and out accommodation notes. We are all fully cognizant of the Colby, Duncan affair and the results of the first Baus failure. We all know what then happened with a number of dealers who otherwise would have been able to pull through. These unfortunate events should find no repetition at this late day, when the lesson is supposed to have been acquired and digested by all sound minded business men.

We merely allude to these matters for the purpose of showing the futility of attempting to do a successful and at the same time large or extensive piano manufacturing business without ample cash capital. Resources, friendships, discounts, outlets and all these substitutes for capital are well enough when there also is capital at immediate command, but without capital these advantages play only an insignificant rôle.

The Blasius Piano Company may have a million dollars somewhere; as far as official evidence is concerned the company has \$10,000. We do not believe any extensive piano manufacturing business can be conducted on such capital, if even every piano made is sold for cash. If pianos are sent out by the hundreds, aye, thousands, without direct negotiable and gilt edged paper that is promptly met, it will require the other \$990,000 of the capital stock paid in without much delay. This the Blasius concern may be able to do, and we hope is able to do. A great piano factory under Philadelphia auspices would aid very much in the rapid development of the piano industry in that city, and, as it appears from past examples, also stimulate the general piano trade in that vicinity.

There is a good legitimate profit in the conduct of the piano manufacturing business at almost any point that is available for general trade and commerce; but no matter where it is or who may be the leading spirit of the enterprise, it cannot be made a great success unless the methods are based upon sound principles. To attempt it on any other basis is Utopian.

### \$5 PAID IN ADVANCE.

THE following so-called editorial of the action expert—Clambake—is delicious reading for those who understand the inside operations of the music trade in this city. This editorial is published for the benefit of a rival action maker who pays Clambake \$5 a dozen in advance to irritate, if he can, Messrs. Strauch Brothers. Now let us look at it carefully; here it is:

Strauch Brothers are making bold claims. In their advertisements they announce that their actions have been indorsed by artists of eminence. Mr. S. B. Mills, the well-known musician, has published a letter stating that he had no knowledge of the testimonial which was credited to him until he saw it in print. How many others could be denied it is hard to say.

Surely there are other means fair enough for trying to secure fame than by the use of a testimonial which appears not to have been authorized.

We know all about that letter which was published long ago. But let us see what Mr. Mills really said, and what "bold claims" Strauch Brothers are making that "appear not to have been authorized."

Mr. Mills gave a testimonial to a James & Holmstrom piano, and as Mr. Mills is experienced in the testimonial line it may naturally be inferred that he was really conscious of what he was doing. He was perfectly right in giving a handsome testimonial to the James & Holmstrom piano, for it is a piano which is worthy of praise and which has been frequently copied—another evidence of its merit. In this testimonial Mr. Mills said this:

An action so perfect and responsive to the most delicate touch cannot fail to have the success it deserves. S. B. MILLS.

James & Holmstrom do not make their actions, a fact with which Mr. Mills was and is perfectly conversant. He has been too long familiarly associated with piano men and action men even not to know at least that much. The action he praised as "perfect" and "responsive to the most delicate touch" (and his touch is delicate) was made by Strauch Brothers, and this

action contributed exceedingly much in guiding Mr. Mills' opinion—unless it was something else. Strauch Brothers simply repeat Mr. Mills' language. Now where is the "bold claim?" There is no claim whatever.

Piano manufacturers are constantly reprinting newspaper extracts that praise the playing of pianists who are using their pianos, and they quote those phrases that apply with force to the merits of the piano used. The incidental reference to the piano on the part of the critic is advertised by the manufacturer; the incidental reference to the Strauch action on part of the critic of the James & Holmstrom piano is advertised similarly by Messrs. Strauch Brothers. If both are not exactly counterparts of each other we should like someone to tell us the reason why, particularly Clambake, who, as an action expert, can always tell the difference between the flange on a wheel and the wheel on an action flange.

Messrs. Strauch Brothers are making just the kind of action Mr. Mills praised so highly in the written testimonial signed by him, and if he desires to convince himself of the truth of the sentiment he expressed he should visit the model action factory of Strauch Brothers and examine the methods in vogue there that produce these delicate mechanisms of which he speaks.

As to our old and esteemed oyster, friend Clambake, we should advise him to have everything told him by his chum, the action maker, confirmed first before he publishes it, particularly if it relates to the Strauch action.

### Another Beatty Trick.

IN the Beatty stencil piano catalogue the following letter is published just as reproduced here:

W. W. LEWIS, Merchant, Menardville, Texas.

—As you told me to give the piano a thorough test, I allowed Messrs. G—— & Co., of Galveston, to place a S—— piano beside it, and Messrs. H. H. —— & Co., of Austin, to compete with a W—— piano. The best musicians were called in to test them, and their decision was unanimous in favor of your piano, both as to superiority of tone and beauty of case. I need not say I was highly gratified at the result, after the months of badgering I have had with agents, and their predictions of the utter worthlessness of your pianos, or any piano at the price. They examined the action, and thoroughly overhauled it, no doubt with the expectation of discovering some flaw, but were finally compelled reluctantly to admit that the piano was well made, of first-class materials, and had an excellent tone, but could not see how it could be sold for the money. I send you some names of parties who have seen my piano, and will likely buy from you.

Before us is a letter written by Mr. W. W. Lewis, dry goods, grocery, drugs, &c., Menardville, Tex., in which he says: "As for writing the letter they claim I did write, it is false in every particular."

We hope Mr. Lewis will not permit himself to be stuck by one of these humbug stencil boxes Beatty sends out with his name on them. Mr. Lewis should be told that Daniel F. Beatty is not a piano manufacturer and knows nothing about it, and never conducted a piano manufacturing business in his life. The pianos he ships to the unsuspecting are low grade stencil boxes.

### San Francisco Notes.

The retirement of Bancroft, the bookseller, from the ground floor of his elegant Market street building, was a lucky thing for F. W. Spencer & Co., the piano dealers, and A. Waldteufel, the sheet music man. Seeing one of the most commodious and attractive stores in town vacant, these two gentlemen put their heads together and combined to form a very complete and attractive music emporium.

Waldteufel, who, by the way, is a brother of the Walz-teufel, combines with his music trade a large stock of Catholic Church supplies, and his is consequently the favorite musical headquarters of the Church. The presence of the clergy is frequent, and I heard one of them remark to a frater the other day, as they were admiring the improved environment, "This store is really magnificent!"

Mr. De Motte, who probably knows as much about the sheet music trade as any one does, is at the counter always smilingly ready to help a purchaser to select music and go away pleased with his purchase and with Mr. De Motte.

Mr. Spencer has in a quiet and legitimate way built up a fine piano trade from a modest beginning to its present flourishing condition. He first introduced the "Conover" to our people. He is a charming gentleman and very tasteful pianist. His musical interests have the sympathies of his talented wife, also a player and enthusiastic devotee. She is the daughter of the late Mr. Petrie, so long connected with Steinway's piano house.

—The committee of arrangements for the salesmen's dinner met last evening to further perfect arrangements.

—Mr. De Volney Everett, representing Sohmer & Co., and Mr. John W. Stevens, of Peek & Son, were in Santa Cruz, Cal., on the 13th. Mr. Everett perfected arrangements by which the A. J. Hinds Music House is to handle the Sohmer.



WE desire to call the special attention of the Trade to the architectural character of this Case—the NEW STYLE 8, EMERSON UPRIGHT. Notice carved work on panels; pilasters and trusses and general symmetry of outline and design.



NEW STYLE 8—EMERSON.

# EMERSON PIANO CO.

FACTORY IN BOSTON.

Warerooms: BOSTON, NEW YORK, CHICAGO.

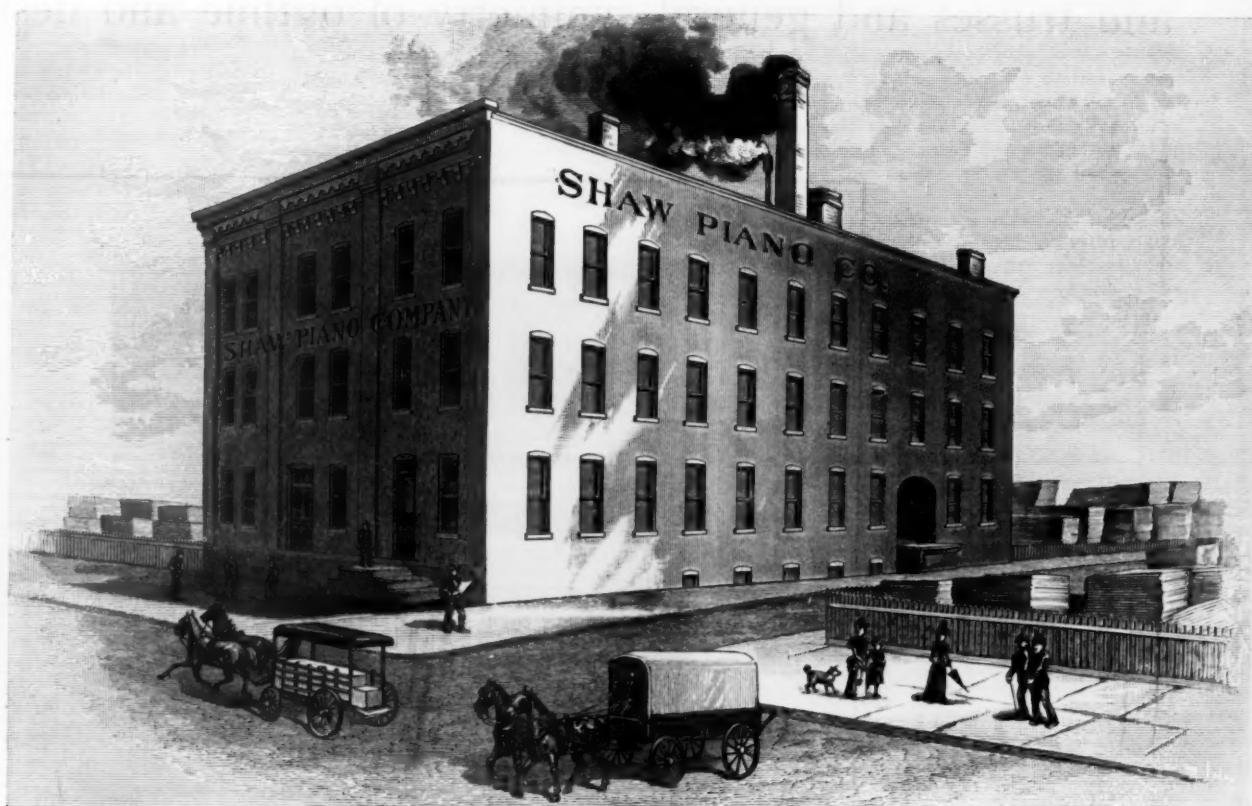
All conducted directly by the Company—a great advantage to the Dealers in the respective sections who are interested or desire to become interested in the EMERSON PIANO.

# Entering the Fourth

An Illustration in Progressive Attainment



The Past.



OUR FIRST FACTORY.

## WHAT WE BASE OUR HOPES

"The future of this phenomenon in the Trade is assured. . . . The Shaw Piano is now one of the

"There has been no disappointment about the Matchless Shaw, its future is assured, its position

"The Shaw Piano Company have passed the speculative age. Their future is a foregone

*No Energetic Pushing Piano Firm can afford to be*

# SHAW PIANO CO., Manufacturers.



# Year of Our Existence.

and Steady Advancement and Appreciation.



OUR NEW FACTORY.

The  
Present.

## ON FOR THE FUTURE.

leaders among pianos of the first grade."—*The Musical Courier*.

clearly defined"—*Chicago Indicator*.

conclusion; their piano has proved just as stated, a strictly high grade instrument."—*Chicago Presto*.

without the Agency of this **MATCHLESS PIANO**.

**Factories: ERIE, PENNSYLVANIA.**

## OBITUARY.

## Stanley A. Jewett.

Mr. Stanley A. Jewett, the pioneer organ manufacturer of the West, died Wednesday, March 8, in Chattanooga, Tenn. He had been ill since last summer, and went with his wife to spend the winter at Mobile, Ala., hoping that the change would prove beneficial. He went from Mobile to Chattanooga to consult with Dr. R. R. Johnson, an eminent physician there, who was unable to give any permanent relief.

Mr. Jewett was a gentleman of pronounced ideas, the very soul of honor, kind and thoughtful, ever considerate for others. No one that was needy and worthy ever appealed to him in vain. He was a musician of great ability, and for some time was organist at St. Paul's Church while Dr. Rylands was rector there. He also used to preside at the organ in the Old Stone Church. As a manufacturer of cabinet organs he undoubtedly was one of the best known in the United States. He was the inventor of many improvements now universally used in all cabinet organs.

When the Unitarian Society was first organized in Cleveland Mr. Jewett was one of the most active workers, and did much toward making that one of the permanent institutions of the city. Of late years he had been of the conservative leaders of the Spiritualists of the city, ever ready to lend his hand and give of his means to support that which he thought was right. "Be open, bold and honest" was his motto either in business, social or religious matters.—"Cleveland Plaindealer."

## S. W. Blair.

Mr. S. W. Blair, the musical publisher, died at his home on Adams street, Dorchester, Thursday night, aged about 50 years.

He had been ailing for a long time, and his death was due to pneumonia and valvular heart trouble.

He commenced business in New York in 1858 with W. C. Peters, at the time of the Grand Opera House fire. At the death of Mr. Peters the firm became J. L. Peters & Brother, and moved to St. Louis, where Mr. Blair went with the concern.

He had charge of the entire business, and personally handled every plate printed by that concern. He had charge of the wholesale department for Oliver Ditson & Co. for 13 years, and was known to every music publisher in New York and New England.

He had conducted business for several years at No. 298 Washington street, this city, and among his publications is the "Darkies' Dream," played by the late P. S. Gilmore at the great jubilee.—Boston "Herald," March 11.

## New Enterprises.

THE great music firm of Thomas Goggan & Brothers will soon occupy their magnificent new store, corner Houston and Navarro streets, and when duly installed will have one of the best locations, as well as most roomy establishments, as anywhere in this State. Their new store, now building, will be two stories in height, and will give them floor room on each story of 55 by 85 feet, or 4,725 square feet in all.

Over 200 fine pianos and a large number of organs will occupy the major portion of this space, though plenty of room has been reserved for other musical instruments in which the firm deals. Among the standard goods carried are the famous Steinway, Weber, Chickering, Knabe, Emerson, Ivers & Pond, Behr Brothers, Kimball & Hale pianos and Kimball and Farrand & Votey organs. Their stock of music, music cases and every article required by the musician will be the largest and most complete of any in the State, and at the most reasonable prices.

The firm of Goggan & Brothers have establishments in Galveston, Houston, Austin, Waco, Dallas and San Antonio.

The firm is composed of Thomas, John and Mike Goggan, and has been established since 1866. By their fair business dealing with the public they have built their trade up to its present splendid proportions, which reflects credit on each city in which their branches are located, and to which the citizen can point with pride as part of the solid financial body of the whole.—San Antonio "News."

The enlargement of Swanson Brothers' music store in the Masonic Temple gives them the distinction of having the finest establishment in the city, if not the finest in the State. It is certainly the most metropolitan in appearance, and the grand instruments sound even grander as they fill the great hall with their melody. While everything is on a big scale, and a grand square piano looks small, yet the place is filled with all kinds of musical instruments and music goods. The popular Schubert piano of course holds the place of honor, and in its new quarters it makes a stronger appeal than ever as the queen of pianos. People of Council Bluffs, Omaha and vicinity are invited to come in and see what a first-class metropolitan music house looks like.—Omaha exchange.

The music establishment of J. H. Kurzenknebe & Son, of Broad and Third streets, has been removed temporarily to 1010 North Third street, pending the erection of their new building.—Harrisburg "Call."

## Fires and Thieves.

THE music store of L. B. Powell & Co., on Wyoming avenue, was burglarized at an early hour yesterday morning.

The burglars were evidently musically inclined, as they removed several valuable small musical instruments. They also ransacked the cash drawers and abstracted the contents. They did the work cleverly and were not disturbed, and left no clue whereby the police, who are quite agitated over the affair, could discover their identity. It is presumed that entrance to the building was gained through the windows on the side near the Episcopal Church.

An employé of the livery stable in the rear heard a noise during the night but paid no attention to it. Had he pursued his investigations there is no doubt but that he would have discovered the burglars. The police are anxious to have the burglary kept quiet until they discover a clue to the perpetrators. Chief of Police Simpson and Officer Roche examined the premises yesterday, but kept shady of reporters. It is not likely, however, that the perpetrators of the burglary will be discovered.—Scranton, Pa., "Republican," March 13.

The Brooklyn, N. Y., police have arrested the burglars who operated week before last on the music store of Richard Tracey, at 56 Court street, Brooklyn. They had been concerned in several other affairs, and will be harshly dealt with.

A fire which occurred last week in the Y. M. C. A. building, at Little Rock, Ark., did some damage to the store of the Hollenberg Music Company, mostly by water. The loss was slight.

MASSILLON, Ohio, March 10.—Arthur Andreas, a member of the Baldwin Piano Company, of Cincinnati, has been in the city since Tuesday, and this morning he swore out a warrant before Justice Paul charging Bert Hankins, a local piano and organ dealer, with embezzlement in the sum of \$900.

The arrest was made by Constable George Cannon, and Hankins gave bond in the sum of \$1,600 for his appearance before the justice to-morrow morning at 9 o'clock. His wife, Mrs. Laura Hankins, and George List are his bondsmen. Hankins has been agent for the Baldwin Company's pianos for several years. He claims that he can prove himself innocent.—Cincinnati "Enquirer."

Some months ago the "Times" announced the theft of a piano covering from Mr. Joseph C. Spring's music bazaar.

A few weeks ago Mr. Spring learned that the covering was in a house on Main street and that it had been given to the lady of the house as a Christmas present. Mr. Spring inquired into the matter further and ascertained the name of the donor. He asked the latter where she obtained it, and she confessed the theft. On her promising to restore the article, Mr. Spring agreed not to have her prosecuted. The other evening the woman called at Mr. Spring's store and left the covering with him. If Mr. Spring had been disposed to be harsh with the woman she would now be serving out a sentence for shop-lifting.—Hartford, Conn., "Times."

Fire destroyed the musical instrument factory of P. F. Cubley, in the rear of No. 1262 Walcott avenue, Ravenswood, on the 12th inst., causing a loss of \$6,000 on the building and contents. The fire was first discovered near the dry kiln in the engine room and spread with great rapidity. The building was insured for \$700 and the machinery and contents for \$4,000.—Chicago "Inter Ocean."

Thieves entered the factory of John F. Stratton & Son one day last week, effecting an entrance through a skylight and secured several valuable guitars.

Jaalam G. Troxall, who was recently tried on charges of embezzlement and forgery preferred by the Detroit Music Company, but acquitted, was yesterday arrested by Detectives Baker and Uebelhoer and turned over to the authorities at Fowlerville, Mich., where he is charged with obtaining money under false pretenses.—Detroit "Tribune," March 15.

## A Suggestion for Piano Makers

MR. OSKAR MOERICKE considers the piano is capable of several improvements, and he submits in the columns of the "Musik-Instrumenten-Zeitung" the following questions to piano makers.

What do they think of the three following practical innovations:

1. A smaller keyboard for small hands. The white keys need not be broader than the black keys, and the octave stretch on such a keyboard would be equivalent to the stretch of a sixth on the present keyboard. There would be no necessity in this case of unlearning anything, as there is in the Janko keyboard. The part of the key inside of the instrument could preserve its present breadth.

2. The addition of a high B flat, B and C keys. Most pianists would willingly get rid of the low A, B flat and B keys, as the vibrations of these low strings lack clearness. Moreover, a low C is sufficient for all musical requirements, while the absence of a higher B flat, B and C, renders four handed playing unsatisfactory, as these notes are common on the piccolo. By adding these upper notes all our pianos would have a compass of seven octaves.

3. Division of the pedals. Pianists who use the forte pedal as a footstool need not trouble themselves about this suggestion. Others will know that when the primarios use the forte pedal, the secundarios must, no less volens, accept the situation. With a divided pedal the primarios could use the pedal without affecting the bass part.

In a subsequent number of the same journal a correspondent replies:

That the first proposal is unpractical, because such a keyboard would be one for a child's piano, that a child who had learned to play on it would have to "unlearn" if placed at a common piano, and that children, or grown people with children's hands, had better leave Liszt and Beethoven alone. The Janko would be much better.

2. The second innovation of additional upper keys is valuable and presents no difficulties. The principle is already accepted by many makers who build  $7\frac{1}{4}$  octave keyboard.

3. In his third suggestion Mr. Moericke proposes a cure for a weak point in pianos. This plan of dividing the pedal into 2x2 parts, a right and left piano, and a right and left forte pedal, capable of being coupled when necessary, deserves all commendation. Some technical difficulties will have to be overcome, but the trouble in obviating them will be well repaid.

—Miss Grace Bills, of Salomon's dry goods establishment at Denver, Col., was the winner of the \$500 prize Shaw upright piano offered by the Denver "Sun" to the most popular saleslady of Denver.

# Why Not?



They are sellers and satisfiers. Some may cost less; none sell for more.

We are ready to tell you more on application.

Is there any good reason for your not writing for catalogue of

## The Ann Arbor Organs?

If you do you will probably order a sample.

You will then see good reasons for taking an agency and pushing them.

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# Octavo Pedal



— OR —

# Tone Duplicator.

THE greatest invention in the Piano World for a quarter of a century.

It doubles the power of the piano, and in the hands of the skillful player is capable of variations that are absolutely fascinating.

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Are on top as the inventors and patentees of this wonderful improvement. No piano is complete without it.

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## THE A. B. CHASE CO.,

Factory and Main Office, Norwalk, Ohio.

New York Warerooms, 86 Fifth Avenue.

Columbian Exposition Warerooms,

319 Wabash Avenue, Chicago.



## A Historic Banjo.

A FAMOUS banjo is exhibited in a banjo store in Nassau street, near Maiden lane. It was the possession of Eph Horne, one of the pioneer and most celebrated minstrels in America, who twanged it for the delight and benefit of countless audiences during the decades embraced between the years 1837 and 1850. Its chief fame, however, lies in the service it did to two great personages.

These two were Daniel Webster and President John Tyler—two eminent men—who of all the well-known figures of that period, patrons of Eph, particularly regarded him a pet favorite. The occasion the banjo charmed the great orator and the more fortunate official was one of the highest historic interest. Few persons now living can lay claim to having been present. It was the dedication of the Bunker Hill monument, on which event Webster delivered the world-famed speech familiar to every schoolboy. June 23, 1843, almost lacking a few months, 50 years ago.

Boston, during the exciting week of the celebration ceremonies, was crowded to its greatest capacity by visitors. Not only New England was represented, but the whole Union. The greatest orator of the day, whose fame was long since established, was advertised to deliver the oration. This announcement alone had the effect of rousing all Massachusetts, Webster's native State. The people flocked to the State's metropolis. But furthermore, the President and his Cabinet were proclaimed as coming; also a large proportion of the Senate and the House of Representatives. Boston presented a scene of gayety and animation such as it had never before witnessed or has since.

Eph was then playing at the Howard Athenæum. He had been on the stage only six years, yet during that time had everywhere manifested his extraordinary comic ability. He described himself as an "Ethiopian comedian," a title that now would be curtailed to the more simple "negro minstrel." That epoch was the infancy of minstrelsy, however, as well, it may be said, as its golden age. Webster had already heard of the youthful comedian, whose vivacious acts and songs had been performed and sung throughout the extent of the country. Therefore, after the day's bustle and fatigue, so long as he remained in Boston, he turned to the minstrel for relaxation. Night after night, accompanied by the President, he frequented the Howard Athenæum.

The Cabinet and many other dignitaries also generally attended. Eph, as may be supposed, rose to the august occasion. The same banjo which, worn and fringed by the marks of long continued use, now adorns the dusky walls of a banjo store, never was handled with better skill.

Eph gave his best songs and sprung several original jests. None applauded his queer antics more than his dignified auditors, who by the way momentarily lost the grave dignity which usually marked them, and relapsed into the state of laughter in which every risible and normal person falls on meeting with a freshly excellent joke, such as greeted the ears of President John Tyler and Daniel Webster.

But this was not Eph's solitary triumph. Neither was it the only task to which the banjo was ever put. Eph had entered upon his professional career in 1837—a lad of 13 years at the time. The instrument he used was much too large for his size, but its principal beauty was that while he grew and developed it still kept its old bulk. He had been born in Philadelphia in 1823. For the first few years he played in that city with success. He joined the Virginia Serenaders, an organization known to fame, and well acquainted with the art of harvesting money. In this body of minstrels, the first and "only original" in the country, he rose to the very front rank. Yet while his work and reputation were each rapidly attaining the highest standard of excellence, his salary was wofully small in proportion.

What will a talented professional star of to-day say upon learning that the weekly stipend of Eph Horne, an actor of recognized genius, a perfect mint to his unappreciative managers, was only \$17? Such was the figure. Eph, nevertheless, lived simply and cheaply. He discarded carriages after performances and gave a wide berth to expensive luxuries. He couldn't do much with that small sum, but he was devoted to his work. He played on, growing better constantly. He didn't grumble. By and by his managers awoke to the important fact that the public was much more concerned in the personality and sayings of Eph Horne than it was in the doings of the managers. Immediately the minstrel's salary was raised to \$50 per week, and shortly after to \$100. Eph appreciated the advance and had the good sense to stay where he was.

Eph Horne's reputation was founded upon meritorious work. A remarkable man and a first rate actor, he never courted or cared for the advertisements known as "puffs." He was content to be judged by his ability. His jokes were never paraphrases of ancient jests. His songs are still famous, although partially forgotten by a generation which knows him not. His "Returned Volunteers," "Shakers," "Stage Struck Darkey," "The Four Crows" and "Woman's Rights" and his act of the "Locomotive" were household tunes, not only in this country, but also in England, where he was invited, and where he played. This happened in 1865.

With Dan Bryant he visited that country, making an immense hit. He was pronounced the greatest negro character comedian ever seen in that country. Uncommon inducements were held out to him to remain there. A partnership in different companies was even offered him; he refused, however, preferring to return home. About this time the still discussed question of "Women's rights" attained its first period of fierce agitation. Eph Horne adopted the subject for a sketch under that title with great success. He died about a dozen years ago.

This is only an outline of the foremost minstrel, whose banjo, so often the provoker of laughter and the accompaniment of many a rich saying and act, now reposes in this city. It is an awkward, five stringed, ash wood instrument, and is owned by a New York insurance agent, to whom it was presented by its former master thirty years ago. No amount of money could presumably buy it, since it is not offered for sale. On more than one occasion its owner has refused to surrender it for a temporary consideration.—"News."

## Notice

THIS week's paper consists of 54 pages, constituting the regular monthly special for March. It will leave New York city on Tuesday evening, and if it is not delivered promptly the blame must be placed with the Post Office and not with us.

—Mr. Dietz, of Steck & Co., celebrated his silver wedding last night.

—Mr. and Mrs. Rudolf Dolge returned to New York on Saturday last.

—The "Blasius" is a new monthly journal published in the interests of the Blasius Piano Company, of Woodbury, N. J.

—Mr. W. H. McWhorter, the well-known piano dealer, at Erie, Pa., announces that he will retire from the business on April 1.

—The "Violin World" for March is full of readable articles, among others one giving the authentic date of the birth and death of Jacobus Stainer.

—A certificate has been filed in the county clerk's office at Newark, N. J., by stockholders of the Electrical Piano Company reducing the capital stock of the concern from \$300,000 to \$125,000. Julius Stahl is president, Frederick Fraentzel treasurer, Ludwig Schiff secretary, and J. Frank Fort counsel.

—We publish the following from the Boston "Herald" of the 16th inst. for what it is worth: "According to the members of the Piano Varnishers and Polishers' Union, which met in Blatchford Hall last night, there is every prospect that the strike in Ivers & Pond's factory will terminate to the satisfaction of the union. It was stated by the men on strike that the firm had recently held out inducements for them to return to work. The organizing committee of the union reported the other branches of the piano industry rapidly organizing."

## SIX BEAUTIFUL ETCHINGS.

## The McPhail Piano Co. Art Folio.

A beautiful reproduction of these six famous paintings:

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| HONEYMOON,     | - - - - - | R. Poetzelberger. |
| THE DUET,      | - - - - - | Conrad Kiesel.    |
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The delicate gradation of these pictures is marvelously rendered in the reproduction, forming a beautiful souvenir for the parlor table or for framing. No advertising matter appears on the etchings. The portfolio with the six etchings sent prepaid on receipt of five two-cent stamps.

A. M. McPHAIL PIANO CO., Boston.





Little Beauty.



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No. 2.



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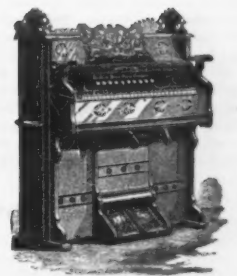


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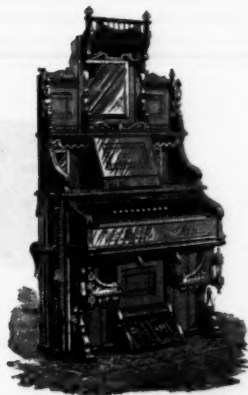
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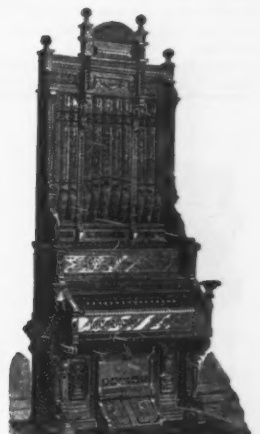
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No. 58.—Seven Octave Piano-Organ.



No. 23.

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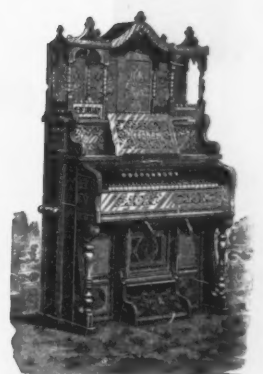


No. 54.

The  
"Three Graces."



No. 56.



No. 48.



CHICAGO OFFICE MUSICAL COURIER, /  
206 WABASH AVENUE,  
CHICAGO, March 18, 1893.

#### More About Awards.

After all the Congressional legislation to close the world's fair on Sunday there is now an excellent prospect that it will be kept open. Congress has made so many stingy laws for the regulation of the fair, and done it seemingly so blindly, that the most recent enactment abrogates the conditions of some that have preceded. At least that is the opinion of men who have given the exposition Sunday opening question a good deal of thought. It was not until Congress made an appropriation of \$2,500,000 last August—the appropriation to be made in souvenir half dollars—that it ordered the gates of the exposition to be closed on Sundays. That condition and the further condition that the local directory support the departments of the exposition as laid out by the national commission were precedent to the payment of the souvenir coins. The exposition has supported the departments and agreed to close the gates on Sundays. They fulfilled their part of the bargain as far as they were able, spent \$5,000,000 on the strength of the appropriation of souvenirs, and now Congress, in a recent enactment, provides that \$570,890 of that \$2,500,000 shall be withheld from the local directory and given to the national commission to support a system of awards.

#### Congress Violated the Contract.

Many of the leading officers of the fair hold that the appropriation of souvenir coins and the agreements made to keep the gates closed was a legal contract, and that this subsequent enactment by Congress diverting \$570,890 of the appropriation is a pure violation of the contract. They feel, therefore, that they are relieved from their obligations and will take advantage of the situation to keep the fair open if possible. Directors and officers of the commission are not free to speak their minds fully for publication on the subject in advance of any formal action, but privately many of them say that they will take any reasonable and honorable steps now to open the gates of the exposition.

There are other things to consider than the possibilities of the law, however, and one of these is the consent of the national commission

to opening the gates. In obedience to the law the national commission once made a rule to close the gates on Sunday, but, as one commissioner said to-day, that was not a fair test of the sentiment.

#### Can Keep the Gates Open.

The advantages to Chicago in having the exposition opened on Sunday are too well known to need mentioning again. The greatest advantage of course would be in allowing the laboring people to see the fair, which, if it is closed, will be next to impossible. The financial advantages are also considerable. The revenues to the exposition from Sunday opening are variously estimated from \$2,000,000 to three times that amount.—Chicago "Evening Post."

THE above is the true reason why there is some doubts of awards being given.

It would seem now that the fair authorities might with consistency spend the \$570,000 for the awards as anticipated; keep the fair open Sundays and make money by the arrangement. Certainly the failure to give awards because of some difference of opinion between the national committee and the local directory, as to which should pay the expenses, should not hinder the exhibitors from getting what they have all along counted upon.

#### Another Will Withdraw.

On account of some misunderstanding in relation to space one of the prominent Boston houses may decide not to make an exhibit, and from what I have been enabled to gather the Boston house will not be to blame if they don't exhibit.

#### Mason & Hamlin Branches.

I am informed that the Mason & Hamlin Company will open branch stores in Omaha, Neb., and also in Kansas City, Mo. The former store will be under the management of Mr. George Sanborn, now traveling for the company, and the latter store under the management of Mr. Gill, formerly of the Gill Piano Company.

#### Why This Drop?

The store in Kansas City formerly occupied by a prominent house at a yearly rental of \$7,000, was recently offered to another piano house for \$1,800, and even this offer was refused.

#### The Grollman Manufacturing Company.

The Grollman Manufacturing Company are settled in their new factory at Nos. 21 to 41 Albert street. They have the machinery all in, and are ready to fill orders. This concern is deserving of credit for its perseverance under very disheartening circumstances. It is understood that they are about to make arrangements to settle their old in-

debtedness; their new accounts are paid promptly. The gentlemen who are backing the new concern have the utmost confidence in the Grollmans, and there is no doubt of their future success.

#### House & Davis Piano Company.

The House & Davis Piano Company, a new incorporated company, with a capital stock of \$30,000 fully paid in, has purchased the right, title and interest of the S. L. House Company. The new company have secured a factory at 160, 162 and 164 West Van Buren street, between Desplaines and Halsted streets, with a capacity for 25 pianos per week, which they will take possession of April 1. They have already arranged for several new styles of cases, which will contain great improvements over the old ones. With greatly improved actions and a much better finish, it is their purpose to make an instrument which will meet with the decided approval of every dealer in the land.

The pianos will bear on the name board the new title of House & Davis, Chicago, and the plates will also be plainly marked the same way.

#### The Kimball Exhibit.

There has been considerable talk about the great pull that the W. W. Kimball Company have with the exposition authorities, but from the small amount of space which has been assigned them it would not seem that they had taken any advantage of their supposed influence. The fact is the company have made no effort to secure any more or any better space than their competitors, and are thoroughly satisfied with the limited amount of space assigned them, which only amounts to 340 square feet for each of their exhibits, i. e., pianos and organs; and to emphasize it one must remember they make two sizes of grand and several upright pianos, and reed organs and pipe organs galore.

#### Mr. N. J. Haines West.

Mr. Thomas Floyd-Jones, the popular local manager for Haines Brothers, visited Detroit, Mich., lately, where he was met by Mr. N. J. Haines, the head of the house. Mr. Floyd-Jones says he was astonished at the amount of business the Detroit agent, Mr. Schwankovsky, was doing with the Haines piano and at the enormous stock carried. Mr. N. J. Haines on his return trip home was to visit their Cleveland agent.

#### Another Kansas City Store.

Mr. E. Stevens, who is said to be a wealthy gentleman of Kansas City, Mo., has opened a fine store on Walnut street, in that place, and for his line of goods will carry the Rice-



## THE STANDARD SEVEN OCTAVE - PIANO CASE ORGAN.

**H. LEHR & CO.,**  
MANUFACTURERS,  
**EASTON, PA.**



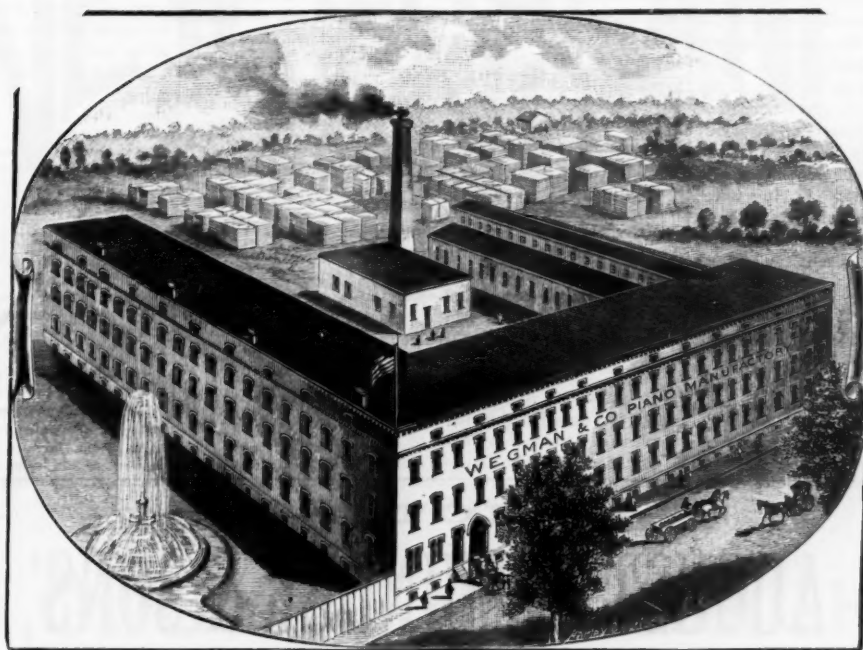
# WEGMAN & CO.,

MANUFACTURERS OF

## HIGH GRADE PIANOS

AT MODERATE PRICES.

It is the only Piano made with the patent tuning pin fastening, whereby the entire strain of the strings is on the full iron frame, which has been approved of as being superior to any system to keep a piano in tune for an indefinite period of time. It also increases the durability of the instrument.



Owing to special improvements in our Pianos, no other is as well adapted for any kind of climate, whether hot, cold or damp.

Write for Catalogue.

Absolutely Satisfactory in Tone and Second to None in Workmanship and Material.

EVERY INSTRUMENT WARRANTED FOR SIX YEARS.

**All Our Pianos have the Third Pedal and Muffler.**

Prices Moderate and Terms Reasonable. Illustrated Catalogue Mailed Free.

*Factory and Warerooms, Auburn, N. Y.*

Macy and the Schaeffer pianos. It is said that Mr. Stevens means business.

#### A Contemptible Stencil.

One of the worst forms of stencilling a piano is by using a name so nearly like some celebrated maker as to deceive a purchaser into thinking it the original instrument. For instance, a small house on the west side have a piano with the name of L. D. Chase on the name board, so applied as to easily confound it with the A. B. Chase piano. No house can possibly be considered honorable who stoops to do an act like this, and they should know from business experience that in the long run they will suffer in reputation and pocket from pursuing such a course.

#### A New Device.

The following clever method of advertising has been adopted by one of our large houses. From the "Tribune" of Wednesday:

#### Nordica's Engagement.

TO BE THE PRIMA DONNA OF THE NEW ABBEY AND GRAU OPERA COMPANY—HER TRIUMPH AT APOLLO CLUB CONCERT.

Mrs. Nordica is expected to be the prima donna of the new opera company now being organized by Abbey and Grau. This bit of news will give pleasure to the singer's army of admirers in this country. No artist holds a higher place in the public esteem than she, because she has all the gifts of voice and the culture that make the great artist, and all the graces of person that make the lovely woman. The earnest reception given to her by the large audience at the Apollo Club concert last night was all the proof needed of her popularity. When she is not delighting the public with her bird-like voice she lives in a pretty home in London, England, where, to aid her in her study, she has a new Kimball piano, which she uses in her practice. In a letter to a Chicago friend Mrs. Nordica wrote as follows: "I must tell how much comfort I take with my Kimball piano. I do all my studying with it, and the longer I use it the better I like it."

#### "Jim" the Pianist.

The John Church Company received a letter a few days since, of which the following is a copy:

DEAR SIR:—To decide a bet will you please inform us which is considered the best piano player, "Padereucki" or your traveling man Jim Pickens, and oblige,

Yours truly,

The decision gives "Jim" the cake.

#### Again the P. P. P.

Mr. Charles H. MacDonald works night and day to devise ways to place the "Popular Pease Piano" before the public. His latest hit is a small folder with a handsome lithograph of the best style of instrument in white enamel and gilt; on the back page and on the front a little cupid, who has laid the horn on the top of the piano and is represented as playing. The two inner pages contain a facsimile letter in relation to the instrument, which is sure to be read by anyone who receives a copy of the brochure.

#### Reed & Sons, Belt City.

Messrs. Reed & Sons have finally, after due consideration of several places, located at Belt City, a new town about 3 miles this side of Aurora, Ill. It is close to the belt line railroad on the C. B. & Q. The factory is to be ready for occupancy on August 1, and will be 150x40, four stories high, in addition to which there will be two dry kilns, a machine room and boiler room. The plot will consist of 5 acres of land fronting the C. B. and Q. tracks and there will be a switch from the belt road at the rear of the factory. The deal will be worth a great deal of money, and being such a short distance from Chicago, can be virtually considered a Chicago plant.

The workmen can live at Aurora, a lovely town close by, and as arrangements have been made with other concerns to locate at the same place there will undoubtedly be soon a flourishing town right on the spot. Messrs. Reed & Sons will have a headquarters in Chicago, which will be looked after by Mr. A. H. Reed. Mr. J. W. Reed will look after the outside instruments, and Mr. Charles Stanley will have charge of the factory. Mr. Stanley has met with great success in developing the many new ideas of the Reeds and enjoys their full confidence. Messrs. Reed & Sons have the papers all ready to form a stock company. Mr. Henry Reed has gone to Florida for a month's vacation.

#### Mr. Teeple on Trade.

Mr. F. W. Teeple, who is one of the Chicago Cottage Organ Company's brightest travelers, has just returned from an extensive Southern trip. Mr. Teeple says business in the South is booming, and that many concerns are beginning to appreciate that fact, judging from the many travelers from other music houses he met while there.

#### An Important Correction.

In last week's issue of THE MUSICAL COURIER, on page 29, there was an article headed "Medbury Gone," which was copied from the "Iron Post," of Escanaba, Mich.

Mr. Medbury, who is now connected with the Smith &

Nixon Company, of this city, called to-day on your representative and assures him that a retraction has already appeared in the "Iron Post," and that he has also received a letter of retraction and apology from the proprietors of said paper. Mr. Medbury's wife is with him here, in the city of Chicago, and can be found at 5327 South Center avenue, of which premises he has become the owner. Mrs. Medbury was in this city on a visit when the slanderous article appeared in the "Iron Post," and how such an article could ever have been published is more than either Mr. or Mrs. Medbury can understand.

The paper containing the retraction and the letter of retraction are both in Mr. Medbury's possession and have been seen by many of my friends, and can be seen at any time by anyone interested in Mr. Medbury's exoneration. Naturally Mr. Medbury feels very much aggrieved at such an uncalled for and unjust accusation.

#### Visitors Expected.

Mr. Thomas F. Scanlan is expected in the city almost any time now.

Mr. H. B. Fischer, of the great Fischer house, is expected here on Tuesday next.

#### Horace Lehr & Co.

HARDLY a day passes that this firm does not receive letters from one or more dealers who, either upon the receipt of the sample sent them or from long service in their cause, express favorable opinions on the merits of the Lehr seven octave organs.

The following are specimens:

NEWPORT, Me., March 8, 1893.

Messrs. H. Lehr & Co., Easton, Pa.:

SIRS—The organ you sent me is one of the finest I ever examined. I hope to make many sales in this locality. Inclosed is check in payment. I shall want more organs soon. Yours truly,

JOHN STUART.

GREEN BAY, Wis., March 7, 1893.

Messrs. H. Lehr & Co., Easton, Pa.:

GENTLEMEN—We are hungry for more of your beautiful organs. Therefore please send us the one ordered some time ago as soon as possible and book us for two more of the same style.

Yours respectfully,

G. & R. KUSTERMAN.

—Kirsch, Meckel & Co., of Cleveland, will remove to new and larger warerooms, 342 Superior street, City Hall, on April 1.

—M. C. Meservey, a practical piano man, has opened a piano, organ and musical merchandise business at Hartford, Conn., 119 Main street, calling it the Hartford Music Company. He starts in with the McPhail piano as a leader.

#### NOTE.

## AUGUST GEMÜNDER & SONS'

### FAMOUS "GEMÜNDER" SPECIALTIES

SUPERIOR TO ALL OTHERS—SO CONCEDED.

Our Book, "AS OTHERS SEE US," free upon application.

#### "GEMÜNDER ART" VIOLINS.

Standard of the World.

#### "GEMÜNDER" SOLO BOWS.

Used by the Leading Artists.

#### "GEMÜNDER" ITALIAN STRINGS.

Sold by all Dealers who want the Best.

#### "GEMÜNDER" CONCERT STRINGS.

The Strings for Tune.

#### GERMAN "EXCELSIOR" VIOLINS.

Price \$50.00. Over 500 now in use.

Mr. J. E. HENNING, the well-known soloist and teacher, of Chicago, writes us March 1, 1893:

"Having given your famous GEMÜNDER Solo Guitars the most thorough trial, I take pleasure in giving them my professional endorsement as being the very best guitar now on the market.

"Wishing you all the success you deserve,

"I am, yours very sincerely,

"J. E. HENNING."

ACTIVE AGENTS WANTED IN ALL CITIES.

Large Illustrated Catalogue on Application.



#### "GEMÜNDER" SOLO GUITARS.

Have captivated all Guitar Players.

#### "GEMÜNDER" SOLO MANDOLINS.

Our New Departure—A revelation.

#### "GERMAN" IMPORTED VIOLINS.

Made in Germany according to our order.

#### GERMAN "CONCERT" VIOLINS.

Finest Finish and Beautiful Tone. Price \$100.00. Over 100 now in use.

#### "GEMÜNDER" VIOLIN CASES.

Handsomest Cases made.

Note.—BEWARE OF IMITATIONS.

Our Firm Name on all Goods.

Address, 13 East 16th Street,  
Near Fifth Avenue, New York.



THE MANUFACTURE AND SALE OF  
**OVER 54,000 PIANOS**  
 MUST MEAN SOMETHING.

It will pay you to investigate the present high standing of the

Examine

—AND—

Compare.

**NEW ENGLAND  
PIANOS**

Investigation

Solicited.

• IF YOU STOP TO THINK A MOMENT, •  
 — YOU MUST REALIZE —

THAT THE MANUFACTURE AND SALE OF

**OVER 5,000 PIANOS EACH YEAR**

Is an Index of Public Opinion.

IT MEANS—That the NEW ENGLAND PIANO of to-day is demanding recognition from Artists and Critics of Note and from the Purchasing Public.

IT MEANS—That if you examine the NEW ENGLAND PIANOS you will find an exceptionally pure, sustaining quality of Tone, combined with *EXTRAORDINARY POWER*, a wonderful capacity for *STANDING IN TUNE, ABSOLUTE DURABILITY* and the largest variety of new and original case designs which the market presents.

We shall be pleased to hear from Reliable Dealers who are looking for a First-Class Piano at an Equitable Price.

**NEW ENGLAND PIANO CO.,**

Factories: George, Gerard and Howard Streets, BOSTON, MASS. (HIGHLANDS).

WAREROOMS: { 157 Tremont Street, BOSTON.  
 { 98 Fifth Avenue, NEW YORK.

WAREROOMS: { 262 & 264 Wabash Avenue, CHICAGO.  
 { 26, 28 & 30 O'Farrell Street, SAN FRANCISCO.

**Kentucky Items.****Confined to Mount Sterling.**

**SUTTON, SMITH & DURHAM** is the name of a new firm selling pianos and organs. They represent the line of the Levassor Piano Company, of Cincinnati. The Knabe is the leader.

J. W. Jones represents the D. H. Baldwin & Co. line of goods. He has had serious sickness in his family of late.

E. L. Dawson & Son represent the Milward Company, of Lexington, Ky., and this firm is the only sheet music and musical merchandise house in the vicinity.

**Canadian Exhibitors.**

**THE** pianos and organs made in Canada and to be exhibited at the World's Columbian Exposition will be placed in the British section. The following firms will have their instruments on the grounds:

Oct. Newcombe & Co., pianos, Toronto.

R. S. Williams & Co., pianos, Toronto.

Dominion Company, pianos and organs, Bowmanville.

Goderich Company, organs, Goderich.

Of course, the Mason & Rich Vocalion exhibits from Worcester, Mass., and will be seen in the United States display, regular Section I.

**National Association of Piano Tuners.**

**T**HERE was a large and enthusiastic meeting of the Piano Tuners' Association at Royal Arcanum Hall, 54 Union square, on Tuesday evening, March 14. All the officers were present excepting Vice-President L. M. Cook.

A communication from E. E. Todd, secretary of the Illinois State Association, asking co-operation in regard to putting notices in trade papers offering to assist dealers in recovering lost or stolen pianos was read.

The sense of the association is that dealers send the name and number of strayed pianos and organs to the secretary, who will notify the members to keep a sharp lookout for them, reward or no reward, and if found to inform the secretary, who will communicate such fact to the dealer, providing he (the dealer) be willing to pay the cost of publication and the postage necessary to carry the notices over the territory he desires to cover.

Mr. Todd further writes: "Several dealers want first-class tuners for outside work, but our association is at

present unable to supply the demand, for there are none of its members out of a job."

Applications for membership were received from the following tuners: O. E. J. Schweers, 83 East Fourth street, New York city; John Rennekamp, 442 Fiftieth street, Brooklyn; Calvin A. Ross, 128 Palmetto street, Brooklyn, and J. J. Healy, Cohocton, N. Y.

On motion of H. A. Booth a vote of thanks was tendered the editors of *THE MUSICAL COURIER* for their many courtesies and kindness shown in behalf of the Tuners' Association, and it was resolved that "it is the sense of this meeting that *THE MUSICAL COURIER* be henceforth recognized as the official organ of the National Association of Piano Tuners."

It was resolved that the association secure a suitable hall, arrange with first-class talent, and give a free public music recital in the near future for the purpose of creating further interest in the work of the association.

It was also resolved that neatly printed circulars be at once printed and mailed to manufacturers, dealers and tuners, setting forth the purposes and giving therein a full idea of the objects in maintaining a tuners' association.

The secretary called the attention of the members to a matter, which, in his judgment, would give the association a standing in the confidence of the public, and introduced the following, which was unanimously adopted:

WHEREAS, The matter of the appointment of a judge for the examination of the piano exhibit at the World's Columbian Exposition is now before the Executive Committee of Awards; and

WHEREAS, We believe that the best interests of the manufacturer and the public will be more thoroughly and justly served by the presence of a practical tuner on that committee; therefore be it

Resolved I., That this association respectfully recommend to the Executive Committee of Awards, and respectfully request of them the appointment of a practical piano tuner on the committee of awards on the piano exhibit.

Resolved II., That a copy of these resolutions, properly certified by the association, be transmitted to the chairman of the Executive Committee of Awards, and that another certified copy be forwarded to *THE MUSICAL COURIER* for publication in the next issue of that journal.

JOHN FEA, Secretary.

C. M. HENRY, President.

A copy of these last resolutions was placed on file in the office of Hon. John Boyd Thacher, chairman of the Executive Committee on Awards.

—F. H. Putnam, secretary and treasurer of the H. M. Brainard Company, of Cleveland, called here on Thursday to talk pianos.

—Mr. W. O. Sundstrom, of the Aeolian Organ and Music Company's Boston department, took a look at these offices last week.

—D. A. Barber, of the Standard Action Company, of Cambridgeport, Mass.—a young, vigorous concern—made a visit here on Friday.

**Ann Arbor Organ Company.**

**H**ERE is the correct status of the Ann Arbor Organ Company in reference to the increase of its capital stock. The quotations are a part of a letter to *THE MUSICAL COURIER*.

"Our former capital stock, paid in, was \$25,000. Owing to the rapid growth of our company in the past two years the stockholders decided at the annual meeting to increase this capital stock to \$100,000 and to build a large addition to the factory."

New Style 120 Ann Arbor organ is an instrument that is bound to be a "seller," judging from its attractive appearance.

**The Briggs Perpetual Motion Article.**

Published in this number of *THE MUSICAL COURIER*, contains only a suggestion of the completed mechanism which is to be shown in our next week's issue. The present drawing is therefore almost superfluous, only giving an idea of how the parts already shown go together.

If, however, the public will patiently wait one week longer, all curiosity, morbid and otherwise, will be fully satisfied and Messrs. C. C. Briggs & Co. will be happy, doubtless, to learn whether or not you feel satisfied with their story.

—Geo. E. Dearborn and Geo. R. Fleming were in to see us last week.



For information and free Handbook write to MUNN & CO., 361 BROADWAY, NEW YORK. Oldest bureau for securing patents in America. Every patent taken out by us is brought before the public by a notice given free of charge in the

**Scientific American**

Largest circulation of any scientific paper in the world. Splendidly illustrated. No intelligent man should be without it. Weekly, \$3.00 a year; \$1.50 six months. Address: MUNN & CO., PUBLISHERS, 361 Broadway, New York City.

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Unsurpassed for Fine Tone, Elegant Cases

and Superiority of Action Work.

## TRYBER & SWEETLAND

MANUFACTURERS,

246, 248 & 250 W. Lake Street,

CHICAGO, ILL.







## High Grade Upright Pianos.



**THE S. L. HOUSE CO.,**  
Piano Manufacturers,  
125 and 127 South Clinton St., CHICAGO, ILL.

NEW PATENT  
COLUMBIA VIOLIN  
CHIN REST.

Will fit any Violin from one-eighth size to largest Viola. Can be more quickly put on or taken off than any other. Neatest in appearance, strongest, and in every way the best Chin Rest.

For sale by all Music Dealers, or sent on receipt of \$1.35 by

**ELIAS HOWE CO.,** 88 Court St., Boston, Mass.

**DAVENPORT & TREACY,**  
Piano Plates

-AND-

**PIANO HARDWARE,**  
Avenue D and 11th Street,  
**NEW YORK.**

**GROLLMAN MFG. CO.,**

MANUFACTURERS OF



**PIANO STOOLS** AND **SCARFS.**  
Fifteenth and Throop Sts.,  
**CHICAGO.**



MANUFACTORY OF  
ALL KINDS OF  
**MUSICAL**  
**INSTRUMENTS.**

FIRST-CLASS FIRM.  
Send for Illustrated Catalogue,  
mailed postpaid.

**H. BEHRENDT,**  
Importer, Manufacturer and Exporter,  
160 Friedrich Str., BERLIN W., GERMANY.

**MERRILL**  
**PIANOS.**

**MERRILL PIANO CO.,**  
165 Tremont Street, Boston.

IN PREPARATION NOW:

**ROST'S**  
**DIRECTORY**

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**MUSIC TRADE**  
**IN THE UNITED STATES,**  
**1893.**

LARGEST AND MOST COMPLETE LIST EVER  
PUBLISHED OF DEALERS, MANU-  
FACTURERS AND AGENTS.

A BOOK NECESSARY FOR EVERY PERSON  
ENGAGED IN THE MUSIC TRADE.

H. A. ROST, Publisher.

For advertising rates and further particulars address

O. HAUTER,  
116 East 59th St., New York City.

ESTABLISHED 1863.

**N. ERLANDSEN,**  
MANUFACTURER OF  
**PIANO**  
**MAKERS'**  
**TOOLS.**

Also a full line of Machinery and Tools  
for Action Makers and Key Makers.

172 CENTRE STREET, NEW YORK.

**SCHILLER PIANOS**

ARE FAST BECOMING

**FAVORITES.**

WRITE FOR CATALOGUE TO

**Schiller Piano Co.,**  
**OREGON. ILL.**

**AUGUST POLLMANN,**

Importer and  
Manufacturer of Musical Instruments  
Of Every Kind.



Brass Band  
Instruments, String  
Band Instruments, Ac-  
cordions, Harmonicas, Strings,  
&c. The Celebrated Pollmann Banjos,  
Guitars, Mandolins and Violins. The elegant  
new patented **Mandolin Banjo**, as per cut. The most  
beautiful finish, sweetest tone and easiest string instrument  
to learn to play on yet manufactured. Patented May 3, 1897.

70 & 72 Franklin St., just west of Broadway, New York City.

**RICE MUSICAL STRING COMPANY,**

Manufacturers of All Kinds of

• **Musical Strings,** •

Nos. 157, 159 & 161 W. 29th Street,  
**NEW YORK.**

**WM. A. POND & CO.,**

25 Union Square, New York City.

**NEW MUSIC FOR EASTER.**

**EASTER SUNSHINE**—Contralto or Baritone. By John B. Marsh, 50c.  
**SING YE CHRIST IS RISEN**—Soprano or Tenor. By John B. Marsh, 50c.  
**DAWN OF HOPE**—Mzzo or Baritone. By Mrs. Joseph Knapp, 40c.  
**CHRIST OUR PASSOVER** (No. 2)—Solos and Chorus. By W. C. Williams, 30c.  
**HE IS RISEN**—Soprano and Quartet or Chorus. By Paul F. Martens, 30c.  
**ON THE FIRST DAY OF THE WEEK**—Solos and Chorus. By W. O. Wilkinson, 20c.  
**ROSE AND THE LILY**—Soprano, Contralto, Baritone and Chorus. By Geo. W. Warren, 20c.

**CARPENTER**  
**ORGANS.**

We want to open correspondence with reliable dealers who can use a strictly HIGH GRADE Organ. Ample territory and strict protection guaranteed. We cordially invite the Trade to visit our factory, reached in six hours from New York City.

**E. P. CARPENTER COMPANY,**  
Brattleboro, Vt., U. S. A.

**JAMES CAMPION,**

312 East 95th Street,

NEW YORK.

**Piano PANELS and Desks**  
**Sawed, Engraved and Carved.**

Turning, Scroll and Band Sawing

**HUNER** High Grade.  
Prices  
Moderate.

71 and 73  
University Place,  
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New York City.

**PIANOS**

Established 1849.

**C. N. STIMPSON**  
& CO.,

Manufacturers of

**Carved Legs,**  
**TRUSSES,**

**PILASTERS, &c.,**  
In White Wood, Ash,  
Oak, Black Walnut and  
Mahogany for

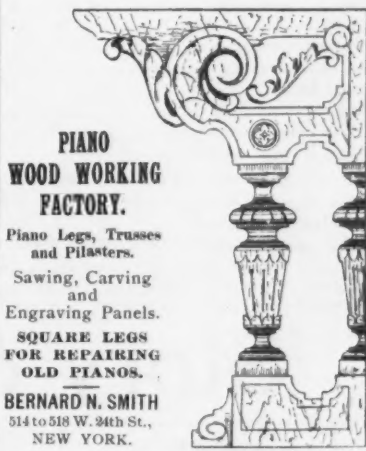
**Grand, Square and**  
**Upright Pianos.**

Westfield, Mass.

**Baldwin**  
**PIANOS**

FOR CATALOGUES AND PRICES ADDRESS

**The Baldwin Piano Co.,**  
**GILBERT AVE. and EDEN PARK ENTRANCE,**  
**CINCINNATI, OHIO, U. S. A.**



**PIANO**  
**WOOD WORKING**  
**FACTORY.**

Piano Legs, Trusses  
and Pilasters.

Sawing, Carving  
and  
Engraving Panels.

**SQUARE LEGS**  
**FOR REPAIRING**  
**OLD PIANOS.**

**BERNARD N. SMITH**  
514 to 518 W. 24th St.,  
NEW YORK.

**MUSIC TRADE**  
**Credit Ratings.**

**THOMPSON REPORTING CO.,**  
10 Tremont Street, - - BOSTON, MASS.



#### Pernicious Legislation.

A MEETING was held at the Manufacturers' Club on Friday afternoon to take action in opposing the bill presented in the State Legislature by Hon. John H. Fow, of Philadelphia, which reads as follows:

An act making it unlawful for any person, corporation or copartnership to enter into any agreement with any other person, corporation or copartnership to take possession of personal property sold or leased under the instalment plan upon which at least 60 per cent. of the selling or leased value is paid, without first having issued a writ of replevin for the same.

SECTION 1. Be it enacted by the Senate and the House of Representatives that from and after the first day of January, 1894, it shall be unlawful for any person, corporation, or copartnership to enter into any agreement with any other person, corporation or copartnership to take possession of personal property, sold or leased under the instalment plan of sale or leasing, upon which at least 60 per cent. of the selling value or leased value has been paid, without first having issued a writ of replevin from the Court of Common Pleas of the county where the goods or property may be.

Any person, corporation or copartnership violating the provisions of this act shall be liable to the party or parties aggrieved in double the amount of the said value of the goods or property so taken, together with an attorney's fee of \$50 to be recovered in the Court of Common Pleas of the county where the contract or sale or leasing was made in an action of trespass.

SEC. 2. All acts inconsistent herewith are hereby repealed.

The introduction of such a bill caused a feeling of alarm and indignation among those manufacturers and dealers who do a large instalment business, especially in the case with dealers in small merchandise, sewing machines, organs, &c.

The expense of a writ of replevin is from \$15 to \$25, and the recovery of an article upon which a small balance is still due would, under this law, necessitate an outlay in very many cases more profitable to waive than endure, and a purchaser unscrupulous enough to deny the obligation, or through financial straits unequal to liquidate it, would retain unjustly goods not belonging to him, notwithstanding in the latter case arrangements agreeable to both parties had been made, and the goods would be returned were it not for the imperative demands of the law making obligatory the writ of replevin with expenses thereby incurred. No dealer cares to place himself at the mercy of pettifoggers, who could easily arrange a course of action involving double the expense of the goods taken back, besides the lawyer's fee and costs, did it become known that the law had not been complied with, and the prescribed fee of \$50 places a premium on all such cases that can be discovered.

The adoption of this law will strike a hard blow at the instalment business as now conducted, and some modification in the leases will surely have to be made as a protection to the dealer.

One way would be to make the leased price large enough to cover the actual value of the article sold, with enough added so that the actual value would be less than 60 per cent. of the leased value. This would insure the full payment, or if any less than full payment was made be under the 60 per cent. prescribed by law as the purchaser's equity, and the goods could be taken without legal proceedings.

A discount of the added price could be deducted—so specified in the lease—after a certain number of payments,

covering the full value, had been made and a receipt in full given.

Of course a lease of this kind would require in most cases a long explanation to convince the purchasers that they were not signing an agreement to pay about double the amount asked, but except in the case of very great ignorance the word of a reputable dealer would be considered sufficient evidence of fair dealing, and would be accepted.

Among the piano and organ dealers—and it is not necessary to make an exception of them particularly—among all dealers the disposition is toward leniency, and the cases are rare when the utmost consideration is not bestowed upon purchasers suffering from illness or inability from any cause to meet their obligations, and it is only after the conditions seem hopeless that extreme measures are resorted to. One customer defrauded or in any way dissatisfied can do a dealer more damage than can be estimated, and that is fully appreciated. An honest, well-meaning customer will in 99 cases out of 100 receive just treatment from a reputable dealer.

This new bill would seem like a scheme to furnish employment for young lawyers or shysters, who are at the present time subsisting on charity. The chances are that it will be killed.

#### F. A. North & Co.

As we are on the subject of instalments, the system employed by F. A. North to keep in hand their collection seems about the most simple and at the same time effective that has come under our observation.

At the time a lease is taken a card is also made out with name of customer, amount, number and time of payments, and placed in a pigeon hole corresponding with the day of the month the payment should be made.

On the first of the month, for instance, all cards in pigeon hole No. 1 are taken out; those that are marked for the collector are given to him to look after during the day; the others are disposed of as the conditions specified on the card indicate.

A customer tells the collector the amount due on the first will be paid on the 10th of the month. A memorandum to that effect is written on the back of the card, and when returned to the store is placed in pigeon hole No. 10. When the 10th of the month comes this card, being with the others due on that day, is again brought to the notice of the collection clerk and receives attention.

Once each month the cards are all balanced with the books, and errors or omissions are rectified.

By this system the run of payments is thoroughly under the notice of the proprietors, and as the sales of this firm are large each year a careful consideration of collections is essential.

#### George R. Fleming & Co.

Some unexpected complications having come up, the Fleming-Dearborn combination, which was announced in last week's issue of this paper, will probably not be consummated. This will in no manner interfere with the arrangements Geo. R. Fleming & Co. are now making to increase their business.

The lease for 1231 Chestnut street was signed by Mr. Fleming on Friday last, and the workmen are engaged in cutting archways between that and 1229, their present wareroom.

These two stores will give a floor space as large as that of any wareroom in Philadelphia, and they are admirably located, with high ceilings, good light, and will be when the repairs are completed very handsome rooms.

It may seem to many that Mr. Fleming is branching out somewhat rashly in acquiring this large double store, but the fact is that there is no piano man on the row who has in the last two or three years built up a cleaner, more conservative or more profitable business with the resources at his command than this same Geo. Fleming, and he is fully competent from every standpoint to swing this increased responsibility.

The Behr pianos have made a strong, reliable leader, and, backed up by the Newby & Evans as the medium grade, have given them a pair of roadsters—to use a horse phrase—that can travel all day and keep in line with anything. Then some low priced makes for bargains makes the line complete.

The beauty of the whole scheme is that, with the exception of a very moderate increase in rent, expenses remain practically the same, as the force of employees is sufficiently large to handle additional business.

The line of instruments will be augmented by the ad-

dition, probably, of one or two other makes, and then the spring campaign will open.

#### B. F. Owen.

We have no definite information regarding the future plans of Mr. Ben. F. Owen, but it would not surprise us if an arrangement would be perfected this week which will enable him to handle in Philadelphia the Hallet & Davis pianos and Kimball pianos and organs.

What will be done with the Weber, Briggs and Starr pianos and the Newman Brothers organs is conjectural.

Major Howes, of the Hallet & Davis Company, has been in the city for several days.

#### James Bellak's Sons.

The Bellak boys have done a creditable piece of work in the little pamphlet just published, showing a partial list of purchasers of the Chickering pianos in and about Philadelphia.

The book is a handsome affair, very simple, but printed on elegant paper and tasty throughout.

In addition to the purchasers of Chickering & Sons' pianos is a list of eminent musicians who have publicly performed on these instruments.

Charles H. Jarvis and Michael H. Cross, both Philadelphia musicians of prominence, have given their written testimonials which are published in the book in full.

#### The Vibraphone

But very few would admit at first that an iron weight fastened to the back of the sounding board would materially affect the tone of the instrument, and consequently when C. J. Heppe & Son introduced for consideration the vibraphone it was looked upon skeptically and as an innovation, surely nothing but an experiment at the best, something that would furnish a talking point perhaps in selling a piano, but as for adding brilliancy, mellowness or prolonging the tone, why, hardly. But that is just what it does, and testimonials are coming in fast from musicians, from dealers and from manufacturers who have used the vibraphone, and admit all that is claimed for it.

C. J. Heppe & Son have secured a concert opening for the Steck piano, and on April 7 Henry Albert Lange, of Philadelphia, will perform on a Steck concert grand at the Police Benefit Fund Concert to be held in the Academy of Music.

#### Cunningham Piano Company.

Since they have become manufacturers their own piano, the Cunningham, is taking precedence in the wareroom.

The Conover has always been a leader with them, but we understand that they will abandon that now.

#### The Schomacker Pianos at the World's Fair.

Colonel Gray, of the Schomacker Piano Company, communicates as follows:

"The space allotted to our company is on Columbia avenue, Liberal Arts Department, 20x24, about 550 square feet; a very desirable location. We intend to make a fine exhibit about as follows: One large new scale concert grand, one parlor grand, one baby grand, six (6) elegant upright pianos, and also the first gold string piano ever turned out and which was exhibited at the Centennial, 1876, and which at that time attracted so much attention.

"This square piano was built expressly to go to the Centennial Exhibition and is a highly finished inlaid case; it was sold for \$1,400. This will go to the world's fair at Chicago in its original condition, with same gold strings as then exhibited and without a tarnish on wire. We will also exhibit other novelties in the way of patents, medals, models, &c."

#### The Trade.

—J. G. Amsdell, a Detroit piano man, made a call here on Saturday.

—Mr. Frank Leland, of Worcester, dropped in on Friday. He was in town a day with Mrs. Leland.

—Mr. John R. Henricks, of the Henricks Music Company, Pittsburg, called in to see us on Friday.

—The new engine that is to go into the Smith & Barnes piano factory is made in St. Louis. Mr. Barnes contracted for it there.

—The spectacle of 21 vans loaded with American organs would no doubt excite mixed feelings among people in the street, according as they saw in them so many instruments of torture or of pleasure. This was the sight offered not long since to the good folk of Boston, Mass., the ill affected among whom may have rejoiced at the fact, if they knew it, that the 176 organs from the famous factory of Mason & Hamlin were all bound for England, to the order of Messrs. Metzler & Co. Joking apart, the procession was quite satisfactory evidence that English amateurs know a good instrument of the "free reed" class when it comes into their market.—London "Magazine of Music."

# Story & Clark Organ Company.

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HIGH GRADE ORGANS ONLY.







## 13, 15, 17, 19

**A**RE not cabalistic figures. There is no mechanical mystery hidden among them.

They merely represent one of those accomplished facts that interest the great piano trade. This fact is the Vose pianos, which in four different styles of design are designated as above—13, 15, 17, 19—all of the same scale, same careful workmanship, same special virtues, same attractive appearance.

No. 170 Tremont Street, Boston, is the Vose & Son's office and also the showroom, but the great factory is on Washington and Waltham Streets, in the very heart of the city of Boston.



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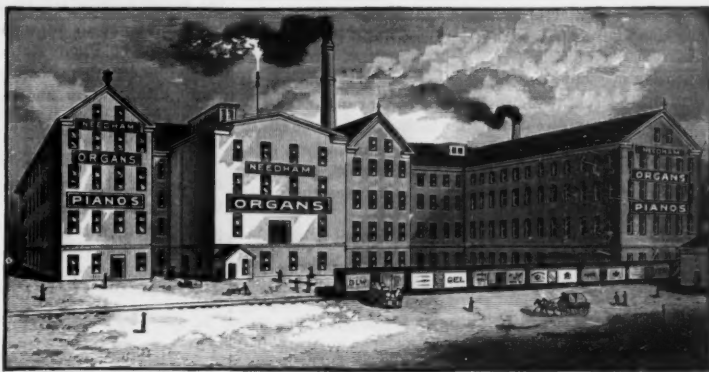
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NEW ZEALAND—MILNER & THOMPSON, Christ-

church.

INDIA—T. BRYAN & CO., Calcutta.

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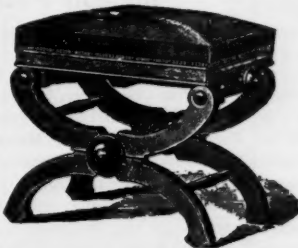
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PIANO AND CABINET

**WOODS & VENEERS**

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(Formerly occupied by  
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NEW YORK.

## Wissner Pianos.

THE front page of this paper shows a striking advertisement of the Wissner pianos, and states that these instruments are the phenomenal "hit" in the trade, referring to recent trade events. Those who have followed important trade cycles will appreciate the statement and readily acknowledge its truth, for three years ago the Wissner piano was an unknown quantity, whereas to-day it is an instrument known to every intelligent, wide-awake piano man, if not through absolute contact, at least by reputation.

That the Wissner piano should be known to all such men through individual contact was impossible up to date because of the fact that the instruments could not be made fast enough to fill orders. Some piano men look upon such statements as music trade paper platitudes, but it is nevertheless an absolute truth that Wissner pianos have been sold by the manufacturer faster than the facilities for making them permitted, with a due regard for the filling of orders.

Hence the necessity for the new factory at Flatbush avenue and State street, which will soon be in running order, and which will enable the Wissner house to push out fifty pianos a week comfortably. The location is about forty minutes' run from Union square, and gives the visiting dealer a chance to see New York harbor as he crosses the great bridge to Brooklyn on the bridge cars.

The Wissner piano makes a particular claim of one fundamental advantage, and that is the merit of its scale. The working out, the solution, is a mere matter of detail. Thousands of dollars may be expended on developing pianos and no success can be obtained if the scale is faulty, or defective, or not properly conceived. The Wissner has from the start overcome this difficulty by having a scale that permits of a natural development on the basis of its own merits. The tone, the secret of all piano construction, is very "large," ponderous and penetrating, and of a character such as salesmen can utilize to make an impression with. The case is gotten up on modern ideas to conform with the taste of the day. Put these things together and give the piano an agreeable touch and a quick response, and you have the rapid selling instrument for which dealers are looking.

Besides all this Wissner has in the person of Frank H. King an adviser who has made the wholesale piano trade the study of his life. Frank King is personally known to nearly every piano dealer in the United States, and in addition has a strong personal following among the salesmen from Maine to Texas and from California through the Northwest to the Southeast, embracing the whole land. King has worked like a trooper for the Wissner, and is convinced that the piano will strengthen the bond of friendship between him and the trade, for it will prove a money-maker for all those who handle it properly.

## An Old Piano.

PROBABLY the oldest piano in the State is owned by Mr. Thomas Woodring of this city. It was made about the year 1800, and has quite a history as the story goes. It was originally imported by a Southern planter of one of the Carolinas for his daughter, at a cost of \$700, but before its arrival—ocean travel not being so rapid in those days—the daughter for whom it was intended eloped and married against her father's wishes. She, therefore, never got the piano. It was sold to a man of the name of Jackson, of Virginia, and later by him brought to Galena, Ill. This man Jackson is said to have built and owned the house that was afterward presented to General Grant as a residence, the piano having been in that house. The piano was brought to Waverly by Mrs. Wearne, formerly of this city, about 20 or 25 years ago, she having obtained it from Mr. Jackson when a girl. The present owner obtained it from her about 10 years ago.

A description of the piano itself may not be amiss, as compared with the pianos of the present day. It is of the square type, 5½ feet in length, 2 feet 1 inch in width, and the body about 10 inches in height, and standing on its legs 2 feet 9 inches in height. It has six legs, two behind and four in front. Between the two on each end is a drawer. The legs are of mahogany, and 3¼ inches in diameter at the largest place. They taper toward the bottom and are worked into a raised bead, the reverse of fluting, running lengthwise of the leg. The case is front round

corner, the edges being inlaid and bordered with rosewood veneer on a mahogany body. There is a solid fluted brass molding extending around the front, just below the keyboard, and has also brass rosettes above the base of each front leg.

The piano apparently has most of its original strings—some brass and the others steel. The largest wound strings are but a trifle larger than the bass string of a violin. The wind of the string is long, more so than the spiral of a wood screw. The wrist plank and pin block are entirely of wood, with the exception of the pins that hold the end of the string and tuning pins. The keyboard is five and two-third octaves, with ivory keys on top. Above the keyboard is a strip of satin wood, on which is inlaid a plate of curly maple, on which appears the maker's name, some of the letters being in very quaint Old English text, and reads as follows: "Wm. Stodart, makers to their Majesties and the Royal Family, Golden Square, London."

By reference to Strauch Brothers' "History of the Development of Piano Actions," the Stodarts flourished as piano makers about the year 1800 and before. It is therefore getting quite ancient. Mr. Woodring, its present owner, deals in musical instruments and considers this one quite a relic.

The above article has been published in a large number of daily papers and periodicals, and shows that Strauch Brothers' publication referred to has penetrated into realms far beyond the music trade.

## The A. B. Chase

## Octavo Pedal.

IT must be remembered that the new patented attachment of the A. B. Chase upright piano, the Octavo Pedal (called by some Unisono, but by the company Octavo Pedal), is not a mere substitute for some already prevailing device, nor does it perform old functions known as operating in the mechanism of the piano; nor does it affect the mere technical part of the instrument. The Octavo Pedal is a distinctive and individual characteristic which amplifies the artistic scope of the instrument by giving to the performer greater opportunities without the waste of any additional energy.

With the use of this pedal the octave note above each note is actually brought into play and the tonal capacity of the instrument is doubled, while the player plays octave with a single finger. It ends the octave stretch. Pianists will at once appreciate what this signifies, particularly the many whose defective methods, subsequently recognized by them, make it difficult for them to do octave passage work with any kind of satisfaction.

The more intelligent the dealer and salesman the reader will he succeed in having the advantages of the octavo pedal appreciated by the customer, and the more intelligent the latter the quicker will he or she become attracted to the improvement.

It constitutes a distinct gain in the prestige of the A. B. Chase piano.

## Metcalf Piano Company.

## Other Rochester News.

AT a meeting of the directors of the Metcalf Piano Company, Rochester, held last week, Mr. Geo. G. Foster was elected secretary in the place of Mr. H. W. Metcalf, retired. Mr. Metcalf will probably remain in Rochester in the piano business.

J. O. Monteguani, formerly with the Marshall & Wendell Company, of Albany, with the A. B. Chase Company, and lately with the McCammon Piano Company, of Oneonta, has been engaged by the Metcalf Piano Company as superintendent, and will enter upon his duties next Monday.

Messrs. Chase & Smith, of Syracuse, have purchased the stock and fixtures of Haines Brothers' branch store at 57 State street and are in possession, Mr. Smith having been in Rochester to adjust the details. It will be remembered that Mr. Foster, the new secretary of the Metcalf Piano Company, formerly had charge of the Haines' business in Rochester.

—Many of those who appreciated his courtesy will regret to hear of the death from heart failure, caused by congestion of the liver, of Mr. J. W. Downer, who for many years was manager of Steinway Hall, London. The deceased was in his 57th year.

## All Are Members.

BROOKLYN, N. Y., March 15, 1893.

Editors Musical Courier, New York:

DEAR SIR: Every tuner in the employ of Otto Wissner, of Brooklyn, N. Y., both in warerooms and outside, is a member of the National Piano Tuners' Association, of New York, making eight all told. Respectfully,

H. A. BOOTH.

## A Modern Harpsichord.

MESSRS. PLEYEL, WOLFF & CO., the celebrated piano makers, have recently sent Mr. A. J. Hipkins, for the purpose of a lecture, a harpsichord made by them in recent years. The tone of the instrument is striking and pleasing, being, in some respects, an improvement upon that of the old harpsichord, so far as one can judge of the latter after the lapse of time. The instrument may be seen, we believe, at Messrs. Pleyel's Bond street warerooms.—London "Keyboard."

## A Correction.

THE article in "The News" a few days ago, stating that a new music house would be opened here on East Eighth street, was in error as to the name of the firm. The house will be a branch of R. Dorman & Co., of Nashville, and not of Smith & Nixon, as was stated. C. A. Hyde, representative of the latter house, being here to wind up the affairs of F. E. Swenson, was giving his friend, Mr. Dorman, the benefit of his ideas as to the internal arrangements of the house here—hence the error.—Chattanooga "News."

—The Paris workmen engaged in the piano and organ trade have addressed to the Government a petition against the new tax of 10 frs. on pianos.

—Mr. George Wood, of London, who died lately, has erroneously been described as an inventor of the three years' hire system. The system, however, is a good deal older than Mr. Wood, but it was really adapted for pianos by Willert Beale. Mr. Wood was chief proprietor of the firm of J. B. Cramer & Co., but he will best be recollected as, in 1870, impresario of the Italian Opera, Drury Lane, the season during which he, or rather the late Henry Jarrett, his manager, produced "Mignon," "The Flying Dutchman," "L'Oca del Cairo," "Abu Hassan" and other works. Mr. Wood lost a vast amount of money over the season, but was wise enough at once to recognize the fact that Italian opera management is not for the amateur. Curiously enough, his former partner, Mr. Frederick Beale, many years before tried a similar flutter. In 1848, being then partner with J. B. Cramer, the pianist, and the late Mr. William Chappell, founder of the firm of J. B. Cramer & Co., Beale joined Persiani as director of the new Royal Italian Opera, which was opened by the "Old Guard" (Grisi, Mario, Persiani, Tamburini, Ronconi, Alboni, and Costa) against Benjamin Lumley at Her Majesty's Theatre. Beale, like Wood, found one year of Italian operatic management amply sufficient.

SALESMAN having \$5,000, or who can control that amount, to invest in a well established local business now on a paying basis, can learn something to his advantage by addressing in confidence P. T., care of THE MUSICAL COURIER.

WANTED—A piano tuner and first-class repairer. Must be sober and industrious. Permanent position and good. Address D. E., care THE MUSICAL COURIER.

FULLY qualified piano man, speaking English and German, desires position to represent firm at world's fair. Best of reference. Address H. D., care THE MUSICAL COURIER.

WANTED—A salesman who has acquaintance and experience, and can give good reference, to represent an old established medium priced piano to the trade. Good salary and permanent position to right man. "Manufacturer," care THE MUSICAL COURIER.

RARE BUSINESS OPENING—To a live man with from \$6,000 to \$10,000, who would like an established and profitable retail business in fine town in New York State. Investigation solicited. Address "Chance," care THE MUSICAL COURIER.

WANTED—Agents to solicit orders for "Hand's Harmony Chart," improved edition, which will enable anyone to produce all fundamental major and minor chords, or transpose any scale, on piano or organ, in fifteen minutes' time without previous instruction in music. Sells in every house containing an instrument. Send \$1. for sample and terms to Nin. S. Hand Company, 182 and 184 Wabash avenue, Chicago, Ill.

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A MARVEL IN CONSTRUCTION, TONE AND  
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100,000 PAIRS IN  
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Organs in Piano Cases, finished  
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ABSOLUTELY HIGH GRADE.

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SOFT STOP.

EXCEL IN  
TONE, TOUCH, DESIGN,  
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Weaver Organ & Piano Co., York, Pa.



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Manufacturer  
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LYRES and  
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IN A VARIETY OF  
STYLES.

Orders from dealers promptly  
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Bet. 10th and 11th Aves.,  
NEW YORK.

## The Piano in Its Acoustic Properties.

[Translated from the German of Siegfried Hansing for the London  
"Musical Opinion and Music Trade Review."]

Continued from THE MUSICAL COURIER, January 18, 1893.

For first article see May 18, 1892. For second article see August 24, 1892. For third article see November 9, 1892. For fourth article see November 30, 1892. For fifth article see December 21, 1892. For sixth article see January 4, 1893. For seventh article see January 11, 1893. For eighth article see January 18, 1893. For ninth article see January 25, 1893. For tenth article see February 15, 1893.

## CHAP. VII.—LAWS OF THE VIBRATING STRING.

A LATH of wood one-quarter inch thick, 1 inch broad and 18 inches long, if fixed in a vice at one end, while the free end is pulled away from a position of rest, will resist this pull with a force appreciable to our senses. This force we term the spring of the wood, and it proceeds from the fixed end. The more we compel the free end of the lath to quit a position of rest, the greater will be the power exerted by the spring. If, after we have pulled the free end of the lath as far from a position of rest as is possible without injuring its structure, we suddenly let go, the spring will cause the lath to fly back to a position of rest; and as soon as the lath has attained that position the power of the spring ceases, so that if the lath flies beyond the position of rest such movement is due to the energy or momentum which the lath has accumulated during its first movement. The extent of this energy or momentum can be best estimated by shooting an arrow into the air from a bow string. We cannot hurl an arrow by hand into the air to anything approaching the distance to which it will be propelled by the string; and yet the full force exerted by our hand must be greater than that of the string, which we can without any supreme exertion stretch to such an extent as to propel the arrow a considerable distance—much further than the strongest man could hurl it by hand. Now why cannot we hurl the arrow by hand as far as the bow string does? Simply because we cannot execute the same movement with the same velocity that the bow string does. Thus we see that the amount of energy or momentum developed in any body depends upon the greater or lesser speed with which it moves. In the case of the lath fixed at one end, the energy resides in the outermost portion of its free end.

If the lath by means of its energy passes beyond the point of rest, the force of its spring then comes into play and now counteracts the momentum. The latter removes the end of the lath from a position of rest, while the spring endeavors to bring it back again to that point; and as the spring increases in power the more the end of the lath deviates from a position of rest, a time must come when these two forces will counteract each other and a cessation will take place in the motion—but outside the point of rest. This cessation of motion, can, however, only last for a moment, for the energy depends upon motion for its existence; so that the instant a cessation of motion takes place, the energy ceases to exist. As the power of the spring has now no opposing force to overcome, the lath is flung back to a position of rest, during which motion the energy is again called into being, and the lath flies past the position of rest. In this way the lath is capable of keeping up these transverse vibrations until such time that both these forces have mutually destroyed each other to such an extent that

a cessation of movement takes place in the position of rest of the lath, and movement can only be produced anew by the application of some external force.

If the strength of the spring arises from the stiffness inherent in the lath, the energy depends upon the flexibility of the lath—thus the more flexible the lath, the weaker will be its spring; and the stiffer the lath, the less energy will it develop. Some physiologists term these transverse vibrations of such a lath, as well as those of a tuning fork, pendulous vibrations, because they are apparently similar to the swinging of a pendulum. Still we cannot make use of this term, on account of the confusion of idea generated thereby. In the case of pendulous vibrations—as for instance in the case of a clock—the motion of the pendulum may be as rapid as you please; nevertheless, as these vibrations do not cause any friction among the matter composing the body of the pendulum, they cannot cause it to produce a sound. Whereas, as I demonstrated in my first chapter, a tree, although swayed backward and forward very slowly by the wind, does give forth a sound produced by the friction which takes place in the material of which it is composed.

In the transverse vibrations of a piano string we find, with very little difference, the same results as I have mentioned in the case of the lath; and I shall now proceed to point out what I have as yet passed over. If we take a piano string between our finger and thumb, drawing it upwards away from a position of rest, we experience here again the force of the spring, which, however, differs from that exercised by the lath in that, in this case, it proceeds from the stretching of the string. A straight line drawn between two points must be shorter than any curved line which can be drawn between the same point. A piano string is already stretched very tightly between the two points of its attachment, and therefore it cannot supply from its own natural length the addition required to form the curved line; hence, as soon as the string vibrates or quits its position of rest, the molecules of which the matter is composed must be extended in the direction of its length. Owing to this extension the string obtains its spring by which it is forced back to a position of rest directly it quits it, and the consequent results are the same as we have already mentioned. By its extension and contraction, however, the string acquires a longitudinal vibration; and, as I have not yet referred to this vibration in the string, I should like here to comment upon some points connected with it.

So far as I have considered the matter, it appears to me a necessary axiom that any body which produces sound must vibrate longitudinally; or, as it might perhaps be better expressed, must extend and contract longitudinally, by which means the impulses taking place in the body can be further propagated. Hence we see the reason why no body can be made to give forth a sound unless it be internally active, or the matter of which the body is composed be in a state of activity. A positive proof of this is to be found in the action of the tuning fork; for otherwise how could the impulses in the prong of the fork be communicated by the handle to a wooden board, unless those impulses were communicated by means of longitudinal vibration in the handle of the fork? This fact renders nugatory any attempt to controvert my theory, which in substance asserts that the sounds produced by any body do not proceed from vibrations, but from impulses, and that the intervals between the impulses determine the pitch of the tone. The spring of the string acts from the two fixed ends of the string, and the energy will be found—when the string forms a single wave—in the centre of gravity of the string, *i. e.*, at its centre.

When I pull a string by its centre from a position of rest

I divide it into two definite half lengths, in which case each half length constitutes a half wave. The same thing happens when the energy forces the string away from its position of rest, and then each wave in the string vibrates with two joined half waves. A body may also (as is the case with the tuning fork) vibrate with two separated half waves. When the wave is divided the energy produces an invisible node in the middle of the wave, and this node is a point of excitation, as distinguished from the two points of rest which the two ends constitute; thus each wave now consists of two points of rest and one of excitation. That such a division as I have above described does exist in the middle of a wave (so that a division of the wave into two half waves does take place) may be very easily seen from the blow given by the hammer on a string. The blow of the hammer excites the molecules of which the string is composed, and the longitudinal vibrations of the excited molecules must proceed from the point at which the hammer strikes the string toward the two points of rest of the wave. This separation of the longitudinal vibration—or rather, it may be said, the procession of the impulses in the string in opposite directions—is equivalent to a division in the wave.

(To be continued.)

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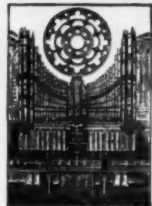
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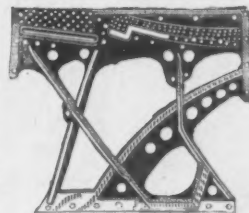
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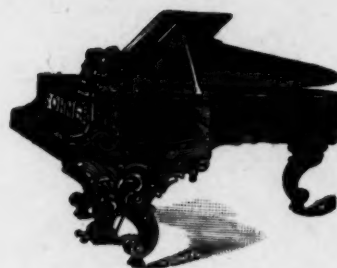
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